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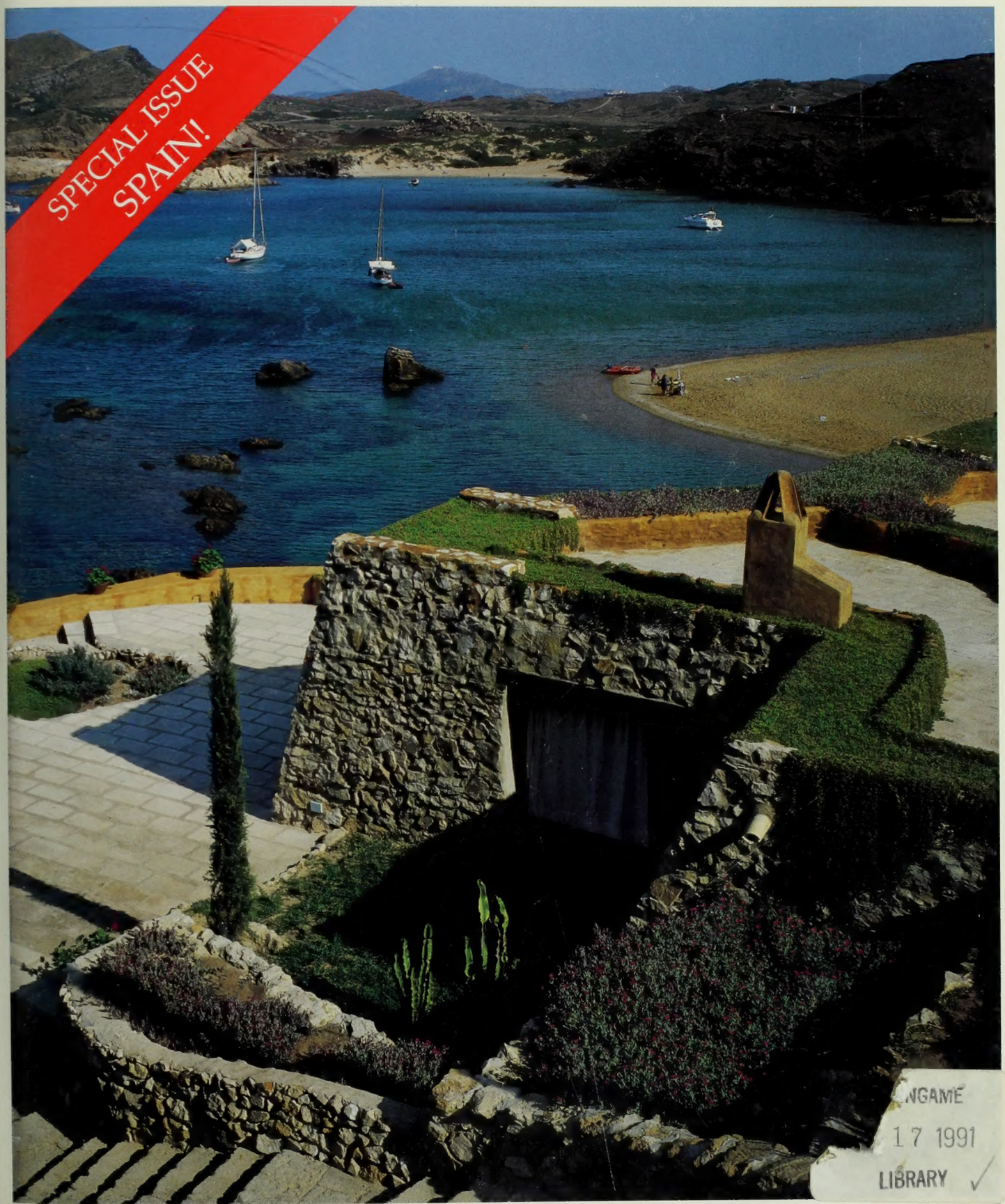
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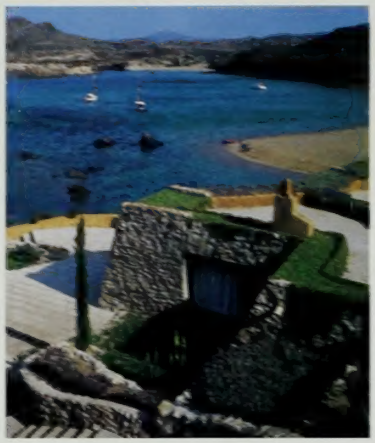






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COVER: Overlooking a secluded bay on the rocky northern coast of Minorca—one of Spain's Balearic Islands—is a house designed by architect F. Javier Barba. Photography by Lluis Casals. See page 96.

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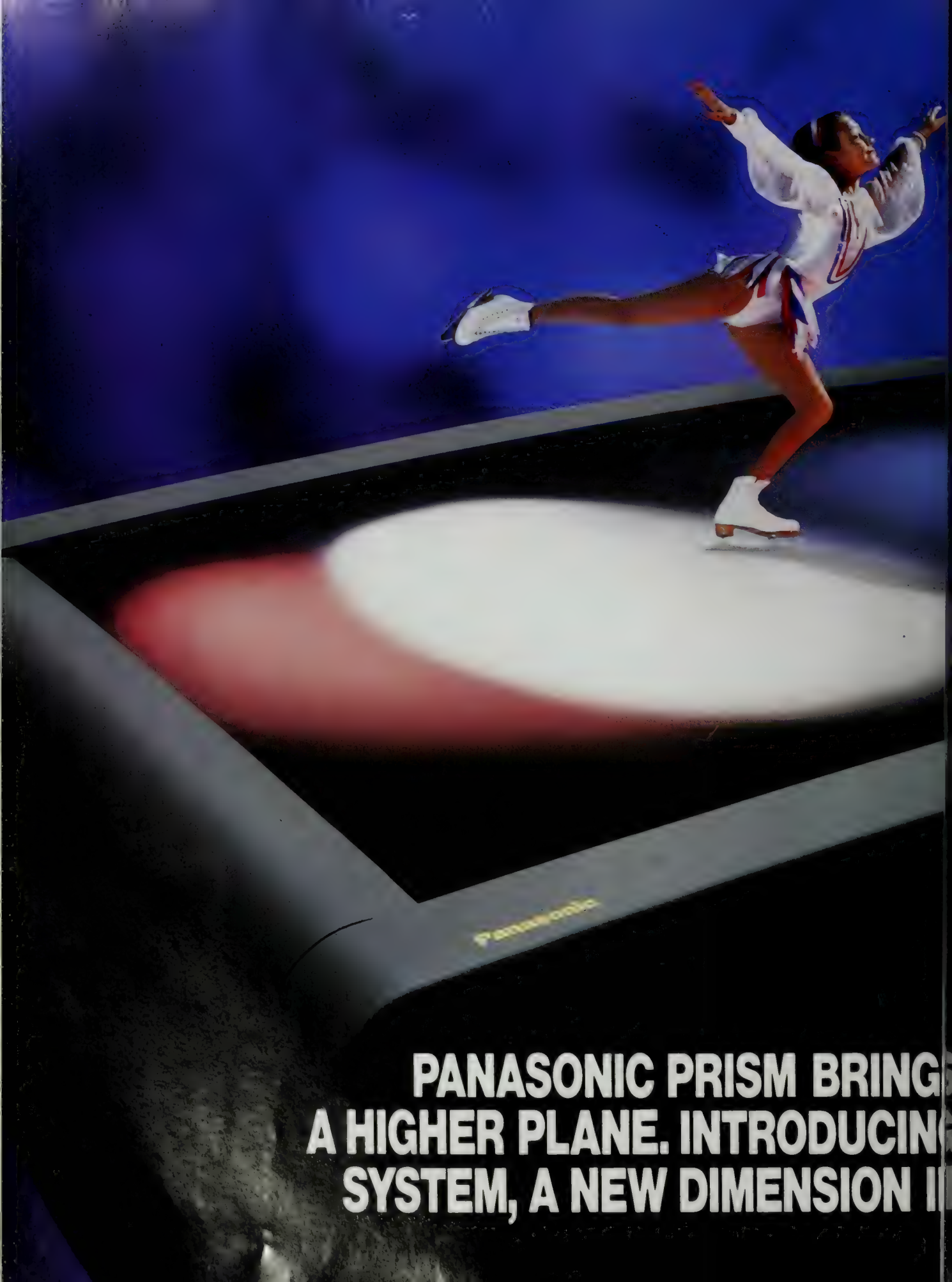
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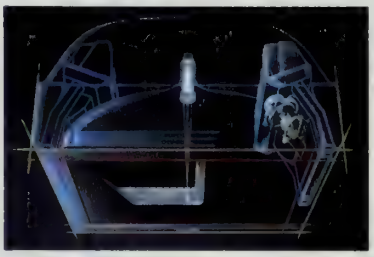
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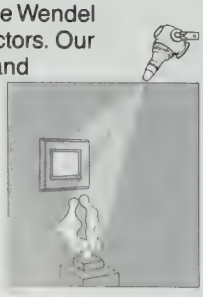
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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The AD 100: Architects has caused my telephone to ring more than any other piece about my work. Terrific!

Adam Kalkin
Morristown, New Jersey

What a pleasure it was to read *The AD 100: Architects*. Judging from the comments of my clients and friends, it is certainly enjoying a positive reception.

Johannes Van Tilburg
Santa Monica, California

The AD 100: Architects will occupy a prominent space in our library. It is magnificent! My father was an architect with Frank Lloyd Wright before World War I, and Arthur Q. Davis, who is featured, designed a house for us in Colorado. Beyond the splendid book itself, *The AD 100: Architects* has a special meaning to our family.

Dolores Shurick
Stuart, Florida

Thank you for the AD Travels feature on Penkill Castle in the September 1991 issue. I was delighted with the accurate and most interesting reportage by Elizabeth Lambert as well as the huge number of phone calls and letters we've received.

Elton A. Eckstrand
Ayrshire, Scotland

I was delighted to see the article "An Art Nouveau Treasure in Japan" by Carol Lutfy in the September 1991 issue of *Architectural Digest*. My wife, Virginia, and I met when we both lived in the mansion. I was in the army and was assigned to billets in the Yaskawa residence in 1950. My wife was among a group of teachers from the Kokura American Dependent School who occupied the Japanese wing. Your article and pictures bring back sentimental memories of a portion of our lives in Japan. When we lived there, we did not know much of the history of the beautiful house. We have studied every detail of the story and enjoyed it thoroughly.

Lovell J. Morris, Jr.
Lieutenant Colonel, USA Retired
Signal Mountain, Tennessee

There is a fabulous story in your September 1991 issue about The Brand Building and Caribou Club ("Aspen's Brand Hotel"). I want to add that Welton Anderson was the architect on The Brand for the apartments and storefronts. Rod Dyer & Associates was the architectural firm on the Collins Block and Caribou Club. Graber Construction did The Brand; Rod Poland and Newstrom-Davis built the Collins Block and the Caribou Club. Also, both projects were on the National Register of Historic Places and had the guidance of Roxanne Elfin and the Aspen Historic Preservation Commission.

Harley Baldwin
Aspen, Colorado

We were pleased to see the coverage of the Park Avenue apartment in the article "Before and After: Art for Art's Sake" in the September 1991 issue. However, as architects for this project, we were disappointed that we were not mentioned.

Marsha Pilat
Pilat Davis Architects
New York, New York

As an authority on the work of Ogden Codman, Jr., I feel obliged to correct the attribution of Codman as the architect of Brookhurst ("Brookhurst Redux," September 1991). Codman did design the courtyard in 1912 several years after the house was built, but he was never hired or fired as the architect of the house, as the article states. Francis L. V. Hoppin of the firm Hoppin & Koen was the sole architect of the house.

Pauline C. Metcalf
New York, New York

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ROB LANG

A special issue devoted to Spain was first suggested to us in a brief note from European Editor Derry Moore, whose photographs this month capture the many faces of Spanish design today. Thank you once again, Derry, for your inspiration! We are also greatly indebted to our distinguished advisory board, whose ideas contributed to the breadth and quality of the material we have been able to bring you. They are Duarte Pinto Coelho; Inmaculada de Habsburgo-Lorena; Contributing Writer Peter Lauritzen; Spain's ambassador to the United States, Jaime de Ojeda; Jaime Parladé; the countess of Romanones; the duke of Segorbe; International Olympic Committee President Juan Antonio Samaranch; Piru de Urquijo; and the United States' ambassador to Spain, Joseph Zappala. I'd also like to thank Isabel da Silva Ramos, whose assistance in Spain proved invaluable. Next month, Architectural Digest presents a new special theme issue, Before and After. Documenting the various phases of more than a dozen different projects, it provides a surprising look into the working methods of today's top interior designers.

Paige Rense *Editor-in-Chief*


DERRY MOORE

King Juan Carlos
Queen Sofia

Architectural Digest Visits: King Juan Carlos and Queen Sofia

The signs for a smooth transition from dictatorship to constitutional monarchy in Spain were not auspicious when Juan Carlos became king in 1975. His grandfather Alfonso XIII had been forced out of the country in 1931; his father, Don Juan, the count of Barcelona, had lived in self-imposed exile during Franco's reign. Juan Carlos first set foot in Spain in 1947 at the age of nine and was groomed by Franco as his heir apparent. Few Spaniards expected Juan Carlos to embrace democracy so quickly after Franco's death, but that is exactly the course he had been charting for his country. Today, it is not surprising to find the king dining out with friends. Nothing reflects his informality more than Palacio de la Zarzuela, the royal couple's official residence outside Madrid. *See page 70.*


JOSE LUIS PEREZ

Jaime Parlade

Postuero de las Navas

Juan and Anna Abelló's artistic interests complement each other perfectly. He collects Spanish old-master paintings and works by established twentieth-century artists. She buys the work of young Spanish painters and sculptors. Their growing collection was one reason why the couple needed more space at Postuero de las Navas, their country property near Toledo. Working with architect Ed Gilbert, Jaime Parladé, who has done two other residences for the couple, designed the house. "We have had such a good time, we're wondering how we can do a fourth," he says. In the meantime, Anna Abelló is working with the Royal Toledo Foundation to raise money to renovate historic buildings in the city. "People are realizing what a little jewel Toledo is," she says. "Our next project is to get support for a chapel that once had nine El Grecos. We want to borrow back the originals and restore the chapel." *See page 76.*


DERRY MOORE

Anna Abelló


JOSE LUIS PEREZ

Duarte Pinto Coelho
Andrés Rebuelta

El Avellanar

On land once owned by the archbishop of Toledo, architect Andrés Rebuelta and interior designer Duarte Pinto Coelho created a classic residence for Alberto Alcocer's estate, El Avellanar. Because the two share an aesthetic that embraces history, it has become the first of several collaborations. Though the house is new, its interiors are filled with antique architectural elements, such as doors, fireplaces, beams and columns. "We need to preserve them, because they're disappearing fast in Spain," says Rebuelta. "Someday there should be a museum for old doors. Old timber isn't difficult to find, because many of the monasteries are afraid of fire and termites. Now they're replacing the wood roof structures with steel beams. They think it will look the same, but they're wrong." *See page 84.*

continued on page 20

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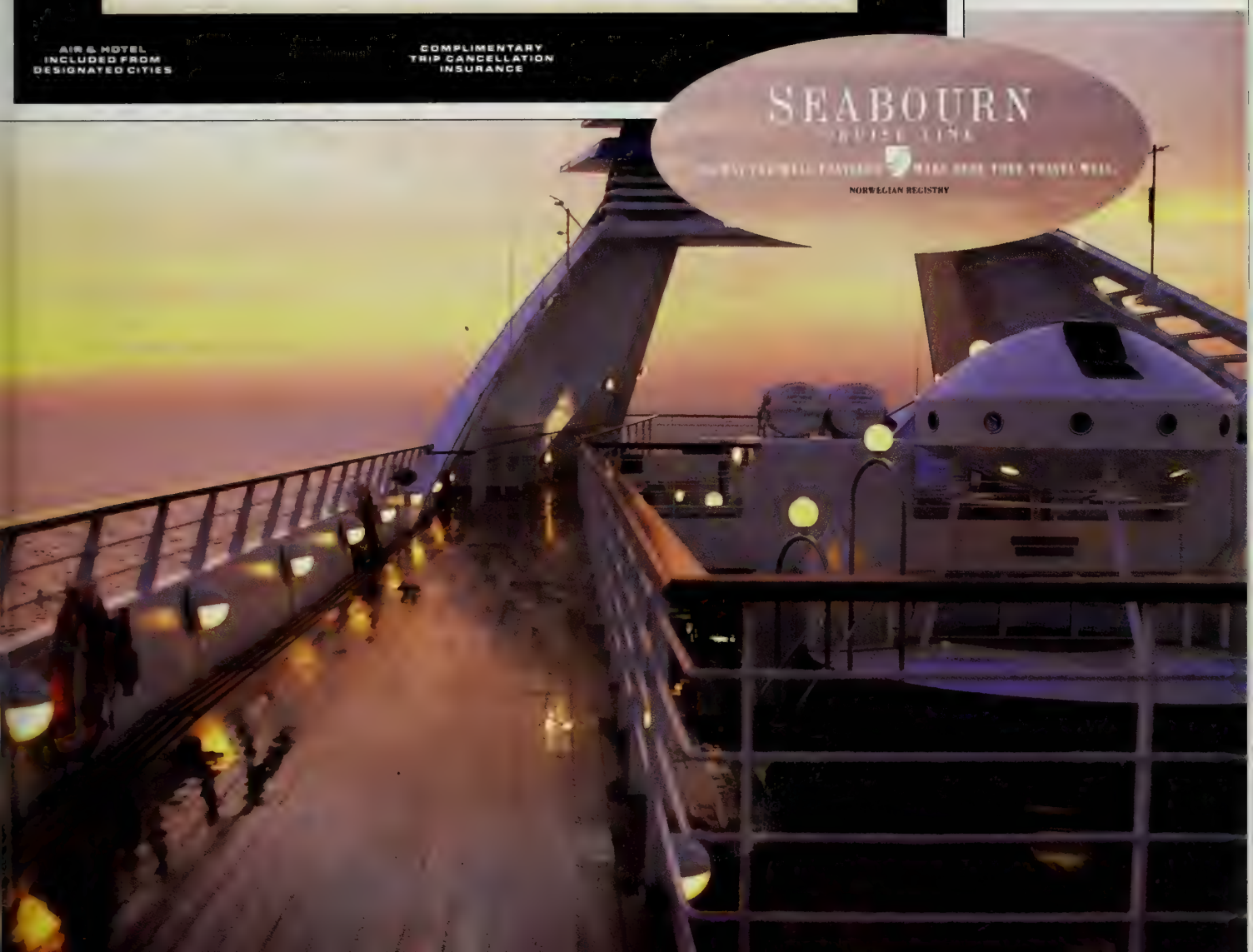
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continued from page 16



Estrella Salietti
María José Ankli

Contemporary Aesthetics in Barcelona

In preparing for the 1992 Summer Olympic Games, the city of Barcelona has a slogan: *"Barcelona posat guapa,"* which roughly translated means "Put on your best face." Estrella Salietti and María José Ankli of Studio DSAN, who have designed an apartment in that city for a collector of modern Spanish art, are just as involved in the face-lift as anyone. "Day by day, people are giving more importance to the way the Spanish live, how they decorate," explains Ankli. While the city restores the façades of its architectural treasures, Salietti and Ankli concern themselves more with what isn't seen than with what is. "Decorating shouldn't be based solely on expensive period furnishings or on grand works of art," says Salietti. Adds Ankli, "The important thing is to create a magic place with little means." *See page 90.*



F. Javier Barba

Minorcan Chameleon

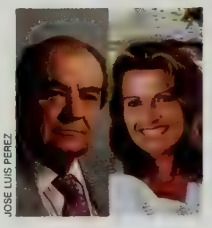
Javier Barba, who applied his theory of integrated architecture to a house on Minorca, is taking the concept one step further. Where the Minorca residence used materials from the site, Barba's latest projects evince even greater ambition in combining housing with nature. "I was chosen to go to Israel and show them my 'green' architecture," says the Barcelona-based architect. "I'm designing twenty bioclimatic apartments that will save energy and employ state-of-the-art technology." While Barba's environmental designs resist leaving an architectural signature, his work remains a uniquely natural representation of the land. *See page 96.*



Piru de Urquijo

Los Molinillos Rising

Shortly after the Spanish civil war, an American architect brought an almost cinematic flair to his design for a villa that combined the best of Spain and the New World. In fact, Arthur E. Middlehurst was no stranger to Hollywood and was affiliated with the architectural firm Meyer and Holler, who built that renowned paean to fantasy, Grauman's Chinese Theatre. The villa, called Los Molinillos after the water mills—probably for grinding wheat—that once dotted the Castilian landscape, is now the residence of Jaime and Piru de Urquijo, [illegible] of the banking family, she the daughter of Doña Carmen [illegible] de Araoz. It's a warm retreat about an hour fr[illegible]artment in Madrid, always alive with children, [illegible]dren and guests. Family and travel are the de Urqu[illegible]ons, and they regularly attend music festivals at Salzburg and Charleston, South Carolina, and make frequent international stopovers from London to Pamplona. *See page 102.*



Paco Muñoz
Sabine Deroulede



Gonzalo
Martinez-Pita

Monastic Spirit in Toledo

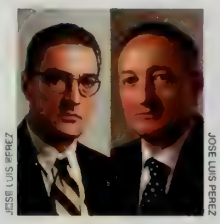
"The first problem we encountered was that when the front balcony and windows were opened up, the neighbors were almost on top of us," says Paco Muñoz of the former Capuchin convent priest's house in Toledo he renovated. The seventeenth-century residence, on one of central Toledo's old narrow streets, had been under the jurisdiction of the State Fine Arts Office and was almost in ruins. With his wife, Sabine Deroulede, and architect Gonzalo Martinez-Pita, Muñoz reconfigured the residence so that one of the walls of the courtyard is almost entirely glass. The approach brought even more recognition to his firm, Casa & Jardin, which, along with basking in awards by the Royal Foundation and the Ministry of Housing, has just celebrated its fortieth anniversary. *See page 108.*



Count of Orgaz

A Castilian Legacy

Although the count of Orgaz is a thoroughly modern international businessman and serves as chairman of ActionAid—an organization devoted to helping Third World countries—he still describes himself as a farmer. Since as far back as the twelfth century, "my family had large estates that extended to both Castiles, the kingdoms of Valencia and Aragon and southwestern Sardinia, as well as some smaller estates in the Basque country," says the count. "Of that, only three farms remain—a cattle farm in Avila, one in Palencia and another near Burgos—all of which I still oversee. It is important to me. The land is my family's heritage." *See page 114.*



Román Arango
Pin Morales

A Madrid Original

It is not difficult to perceive the drama in the interiors by Madrid-based designers Román Arango and Pin Morales. Just as their work owes much to movies, a number of films owe their ambiance to Arango and Morales. They created the sets for movies by such Spanish filmmakers as Pedro Almodóvar (*Dark Habits, What Have I Done to Deserve This*) and Luis Berlanga (*Patrimonio Nacional, Nacional III*) and designed costumes for the National Ballet.

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continued from page 20

They've also found time to acknowledge one of their influences. "Aside from our continuous work in interior design," says Arango, "we are writing a book about painter and scenographer Vicente Viudes." *See page 120.*



AURELIO AMENDOLA

Antoni Tàpies

Antoni Tàpies' Spanish Diptych

Books have always fascinated prominent Catalan artist Antoni Tàpies, who developed a passion for them in his childhood. Not only does he collect them, he has extended his creative energies to their production as well. An exhibition exploring his bibliophilia, "The Language of Antoni Tàpies: Prints and Illustrated Books 1947–1991," is currently traveling through the United States and will be at the Museum of Modern Art in New York starting in May. Through such techniques as embossing, relief, collage, folding and tearing, Tàpies enriches the printed surface, redefining in books the scarred, layered appearance of his paintings. *See page 126.*



JEAN PIERRE LEDOS

Manuel Ordaz

A Philosophical Collection

Apart from a burgeoning interior design career, Manuel Ordaz has for the last ten years been the curator of one of Madrid's most important private collections, that of the dukes of Alba in the Palacio Liria. "The palace of the Albas was virtually destroyed during the civil war," Ordaz says. "The duchess decided to complete the reconstruction quickly, even though not all the decorative details could be as elaborate as the objects and paintings that had survived. But I've been working with the duchess and her husband to refurbish it with replacements of the highest possible quality." *See page 132.*



JORDI SARRA

Juan Antonio, María Teresa Samaranch



JORDI SARRA

Marquesa de Oris
Fernando Viñas

Olympic Inspirations

"The whole city of Barcelona is being transformed and brought to life by the games," says María Teresa Samaranch, wife of International Olympic Committee president Juan Antonio Samaranch, "so it was also the proper time to redecorate." The couple called on two friends, designer Ana María Vila, the marquesa de Oris, and her partner, Fernando Viñas, to do the job. "We really modernized the apartment," says the marquesa. For some thirty years the designers oversaw a Barcelona shop, El Diablo Cojuelo—which translates to The Mischievous Devil, after an old Spanish tale. They've closed the shop, but they're hoping to open a

continued on page 24

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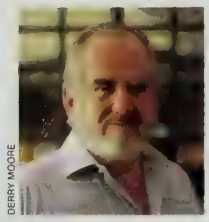
continued from page 22

small design studio. In the meantime, Juan Antonio Samaranch has commissioned them to decorate rooms at a museum in Lausanne devoted to the Olympics, scheduled to open in 1993. *See page 140.*



MIGUEL ANGEL INVARATO

Pascua Ortega



DERRY MOORE

Manuel de Prado

Reinventing the Past in Seville

"It was a huge transformation," says Pascua Ortega of an old building in Seville that he refurbished for financier and businessman Manuel de Prado y Colón de Carvajal. First constructed in the 1920s as a house and converted to a medical clinic in the 1950s, it is once again a grand private residence. The Madrid-based Ortega is not unfamiliar with transformations. His first career was in banking, and in the early 1970s he worked for a Spanish bank in New York. When the bank closed, he returned to Spain to try his hand at decorating. Today, he says, he designs "everything—even banks." Indeed, de Prado's house required a number of inventive solutions. The façade that opens onto a traditional Sevillian garden had to be completely reworked, for example. The designer fashioned new windows and terraces, taking care to preserve the spirit of the residence's original architecture, which recalls one of the city's golden ages—the nineteenth century. As Ortega says, "It was a very romantic period for Seville." *See page 146.*



JOSE LUIS PEREZ

Marqués and Marquesa del Viso

Palacio del Marqués de Santa Cruz

Maintaining a historic house such as the Palacio del Marqués de Santa Cruz in La Mancha—part of which is a naval museum—seems to pose little difficulty for the marqués del Viso, a direct descendant of Alvaro de Bazán, the marqués de Santa Cruz, who engineered the Spanish Armada's attempt to invade England in the sixteenth century. "To make the rooms more intimate, we added some furniture and family memorabilia," says the marqués. He lives with his wife and children in Madrid, but the family spends weekends at the palace, which his mother, the marquesa de Santa Cruz, restored in the 1950s with assistance from the Spanish navy. "At the time, my mother was criticized by some family members," the marqués recalls. "But a building like this requires enormous upkeep. Having it continually occupied helps keep it alive." *See page 152.* □

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Spain's Ambassador to the United States Reflects on a New Era

ANY VISITOR to Spain will be surprised by its vitality: It appears to be a young country that has just recently entered the international scene. Spain, however, is one of the oldest nations in Europe, with a history, traditions and culture dating back thousands of years.

That rich history is immediately apparent to the fifty million tourists who come to visit our country each year. The cave paintings in Altamira; the folk dances, particularly the Andalusian flamenco; the medieval castles and the renaissance palaces and mansions found throughout the country, are indicative of a nation with a past, with strong roots and the cultural complexity of those things that have always existed but that have been transformed and improved hundreds of times.

The youthfulness of Spain derives from the enthusiasm with which it faces each new chapter of its history. Aware of its half-century of isolation from the international scene, when it had only its geography and the most obvious aspects of its culture to offer, the country is entering the end of the twentieth century eager to demonstrate its possibilities. The results are astonishing not only to the international community but to Spaniards themselves.

Spain is entering the end of the century eager to demonstrate its possibilities.



JOSE LUIS PEREZ

"Nineteen ninety-two is a turning point," declares Spanish ambassador to the United States Jaime de Ojeda of the year in which Spain will host the Summer Olympic Games and the Universal Exposition, among other events. With its cultural and political progress in recent years, Ojeda says, the country has "surprised and astonished the world in a very positive way."

Today Spain is experiencing an international rebirth: In the short span of the last ten years it has joined the European Community, NATO and a long list of other European organizations. Europe, the United States and the rest of the world have welcomed the nation, acknowledging its history as well as more recent achievements that abound in every field, from economics to the arts.

Each nation has a special artistic gift. There is no doubt that Spain has excelled mainly in the plastic arts—painting, sculpture and architecture. Artists from Velázquez and Murillo to Picasso and Miró—and such contemporary figures as Antoni Tàpies, Manolo Millares, José María Sicilia, Luis Feitó, Manolo Hernandez Mompó and Antonio López—are impressive examples of the creative imagination of Spain. In architecture, Ricardo Bofill, Rafael Leoz and Francisco Saenz de Oiza helped to revolutionize urban structural development and won some of the most prestigious international competitions.

Design and fashion, so closely related to the fine arts, are equally represented through our country's many cultural contributions. Xavier Mariscal, catapulted into fame for having created the 1992 Olympic mascot for Barcelona, has introduced a number of innovations in design. Adolfo Dominguez and Sybilla are initiating new fashion trends, in the tradition of the great designers Balenciaga and Paco Rabanne.

Contemporary Spanish literature, which claims outstanding writers who, unfortunately, are not well known outside of Spain (Miguel Delibes, Gonzalo Torrente Ballestar, José Luis Sampedro, Jesus Fernández Santos, Eduardo Mendoza, Antonio Muñoz Molina, Luis and Juan Goytisolo, Juan Benet, Juan Marsé), was finally recognized in 1989, when the Nobel Prize was awarded to Camilo José Cela.

In music, Spanish celebrities include Placido Domingo, José Carre-

ras, Alfredo Kraus, Montserrat Caballé and Victoria de los Angeles, as well as pop stars Julio Iglesias, Juan Manuel Serrat and Raphael. Spanish cinematography, forgotten by the rest of the world since Buñuel, Berlanga and Bardem, has been revitalized by the provocative and imaginative films of Pedro Almodóvar.

Practically every aspect of Spanish life has undergone an incredible change that has been widely acknowledged by the rest of the world. A democracy firmly established under a constitutional monarchy is renewing the best traditions of Spain's past and promoting the international exposure of those achievements. And dynamic bankers, businesspeople and executives have emerged who are facing the challenge of an "open" and more active Spain.

Past and present accomplishments appear to have converged at a time when the many events that are taking place in Spain seem almost magical—the year of the quincentennial of the voyage of Columbus, when Spain will celebrate the most important journey in history until the landing on the moon. The Andalusian city of Seville, along with over 112 countries, will underscore this occasion by organizing the last great world's fair of the twentieth century. Significant celebrations of the Age of Discovery will be held at the same time all over the world. Among these will be the voyage of the replicas of the three caravels—the *Pinta*, the *Niña* and the *Santa María*—which will retrace the Columbian route.

Barcelona will host the Olympic Games this summer, and Madrid will be the Cultural Capital of Europe.

Barcelona will also host the Olympic Games this summer, and Madrid will have the honor of being the Cultural Capital of Europe, a Europe that will take a new step forward this year in its unifying process with the advent of the Common Market.

Spain has been anticipating 1992 with an eagerness mingled with some anxiety. The nation's infrastructure is being modernized to accommodate the wave of visitors who will attend these important events. Much more serenely, the country is looking beyond 1992, when life in Spain will be "business as usual." And on the threshold of the twenty-first century, invigorated by economic, political and cultural progress, that life will continue to be one of renewed energy and competitive creativity. □



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MIRO ON MAJORCA

Remembering the Artist at His Studio Designed by José Luis Sert

By Malise Ruthven



PHOTOGRAPHY IANTHE RUTHVEN



"I dream of a large studio," wrote the late Joan Miró (below, in 1978) from Paris in 1938. Some 20 years later, the artist asked his friend and fellow Catalan José Luis Sert to create a spacious studio in Cala Mayor, on Majorca, where he could work in solitude on his paintings and sculptures.



THE VILLAGE OF Cala Mayor, near Palma on the island of Majorca, is today a dismal suburb of apartment blocks and tourist hotels that disfigure what was once a pleasant Mediterranean landscape of terraces and small farms. When Joan Miró settled there in the late 1950s, it had yet to fall victim to the real estate developers. The property he acquired, a little plateau of pine, almond and carob trees with a commanding view of the sea, was the perfect site for realizing his vision: a studio large enough to hold his vast canvases and sculptures. "My dream, when I manage to settle somewhere," he had written many years before, "is to have a big workshop, not because of the light...which I do not care about, but because of the space to accommodate lots of canvases. I would like to try my hand at carving, pottery, engraving. I would like to have a press. I would also like to go further, as far as it is possible, away from easel painting, which to my mind only pursues a mean objective."

Miro would have to wait more than twenty years before he achieved his ambition. In Paris, where he had lived intermittently since 1919, he had at first been so poor he could afford only one proper dinner a week. He later revealed that the surrealistic shapes in such early masterpieces as *Harlequin's Carnival* were inspired by hallucinations born of hunger. Growing recognition and prosperity, however, were interrupted by World War II. The Ger-

TOP LEFT: Sert employed the primary colors of Miró's palette as well as concrete, glass, ceramic tile and local stone in his design. ABOVE LEFT: Canvases fill the main painting area, which is just as the artist left it when he died in 1983.

continued on page 32


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Remembering the Artist at His Studio Designed by José Luis Sert
continued from page 30



After the outbreak of World War II, Miró left Paris for Spain, returning first to his native Barcelona before moving to Majorca. ABOVE: In the Red Room, a portrait of Miró's friend Picasso hangs beside a row of puppets in Majorcan costumes.

"I store up the poetic impressions I have experienced," the artist observed, "but they have to cross the frontier, they have to meet the demands of painting." RIGHT: An untitled oil-on-burlap work from 1972 rests on a table beside old pottery.

BELOW: Throughout the studio is an eclectic array of found objects, from rocks and sticks to newspaper clippings, postcards and folk art. "I hang on to everything," Miró once said. "A color, a texture, a tool—it could always lead to something."





"I work like a gardener or a vinedresser.... Things follow their natural course. They grow, they ripen."

man invasion of France in 1940 forced Miró to return to his native Spain, despite his contempt for General Franco and what he once called "the antiquated forces of fascism."

It was a disrupting and exhausting time for the artist and his family. They moved between Barcelona and the family farm at Montroig, south of Barcelona near Tarragona. He was not prevented from working, but his disdain for fascism made him reluctant to exhibit in Spain; he needed quiet and obscurity. Finally, he decided to settle on Majorca, where he had family connections—both his mother and his wife, Pilar Juncosa, were from the island. First, the couple rented a fine seventeenth-century farmhouse, Son Boter. Then, acquiring the adjoining land, they built a house of their own, designed by Pilar's brother, Enric, in an ordinary 1950s style.

Miró confined his architectural interest to his studio. The architect he chose to design it was José Luis Sert, an old friend and a fellow Catalan. It was Sert who had designed the famous Spanish Pavilion at the Paris International Exhibition of 1937, an explicitly anti-Francoist statement that was sponsored by the beleaguered Republican government and for which Picasso contributed *Guernica* and Miró *The Reaper*. Miró's canvas was a prophetic and powerful state-

Remembering the Artist at His Studio Designed by José Luis Sert



Miró, who claimed that he preferred to work in discomfort, had trouble adapting to his new studio, and in 1959 he acquired the adjoining property and its 17th-century farmhouse, Son Boter. In the simple stone structure he found a place where he could both withdraw and create. ABOVE: Bronze sculptures by the artist line the main room.

ment against the twin horrors of fascism and war. (*The Reaper* has, sadly, disappeared, lost or sabotaged during the Spanish civil war.)

The partnership between Sert and Miró proved a remarkable one, combining complementary talents and sensibilities. Sert had become a United States citizen and had established a successful career as a city planner and teacher, dividing his time between New York and Harvard, where he headed the Graduate School of Design. But he had not designed any buildings for almost twenty years, and he welcomed the opportunity to become a practicing architect once more. Since his antifascist past prevented him from having professional accreditation in Spain, Sert was not permitted to register the designs himself. It appears that Enric Juncosa fronted the drawings for him.

"Architecture," Miró said in a 1951 interview, "should be determined by the landscape, by the mountains that surround it, by the sea. It's impossible to create an architectural design by staying inside an office. The rhythm of the light and the surroundings are what determine the work." Ironically, Sert appears to have designed the building from his residence in Cambridge, Massachusetts. In fact, it was not until the summer of 1955, when the plans were already complete, that he was able to visit Majorca. Nevertheless, his scale model of the studio delighted Miró. "I am very glad and honored to have this building of yours," the artist wrote his friend. "In this environment I think I will be able to work fruitfully."

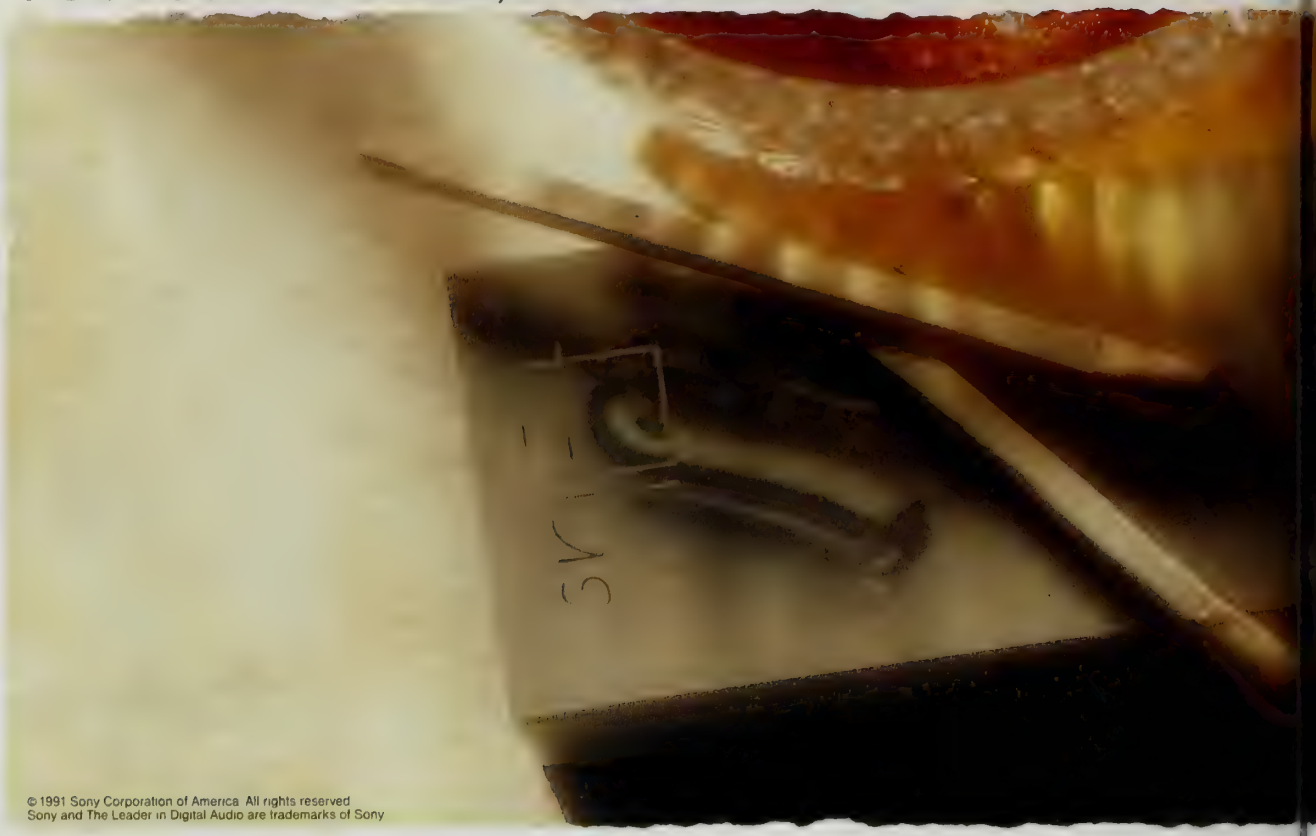
The studio conveys a strong sense of the Mediterranean vernacular while retaining the essential qualities of the international modernist style. Inspired partly by the "natural" architecture of the neighboring island of Ibiza, Sert seems to have been strongly influenced by the work of Le Corbusier. The south façade, overlooking



ABOVE: Elsewhere are vivid canvases and more bronzes. On Majorca, Miró expanded the scope of his expression, working in a variety of media. "I have always felt that I am like an insect with antennae," he said. "I hover and find myself directed mysteriously to further discoveries." Though the studio is open only to scholars, a gallery for new works is planned.

continued on page 34

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MIRO ON MAJORCA

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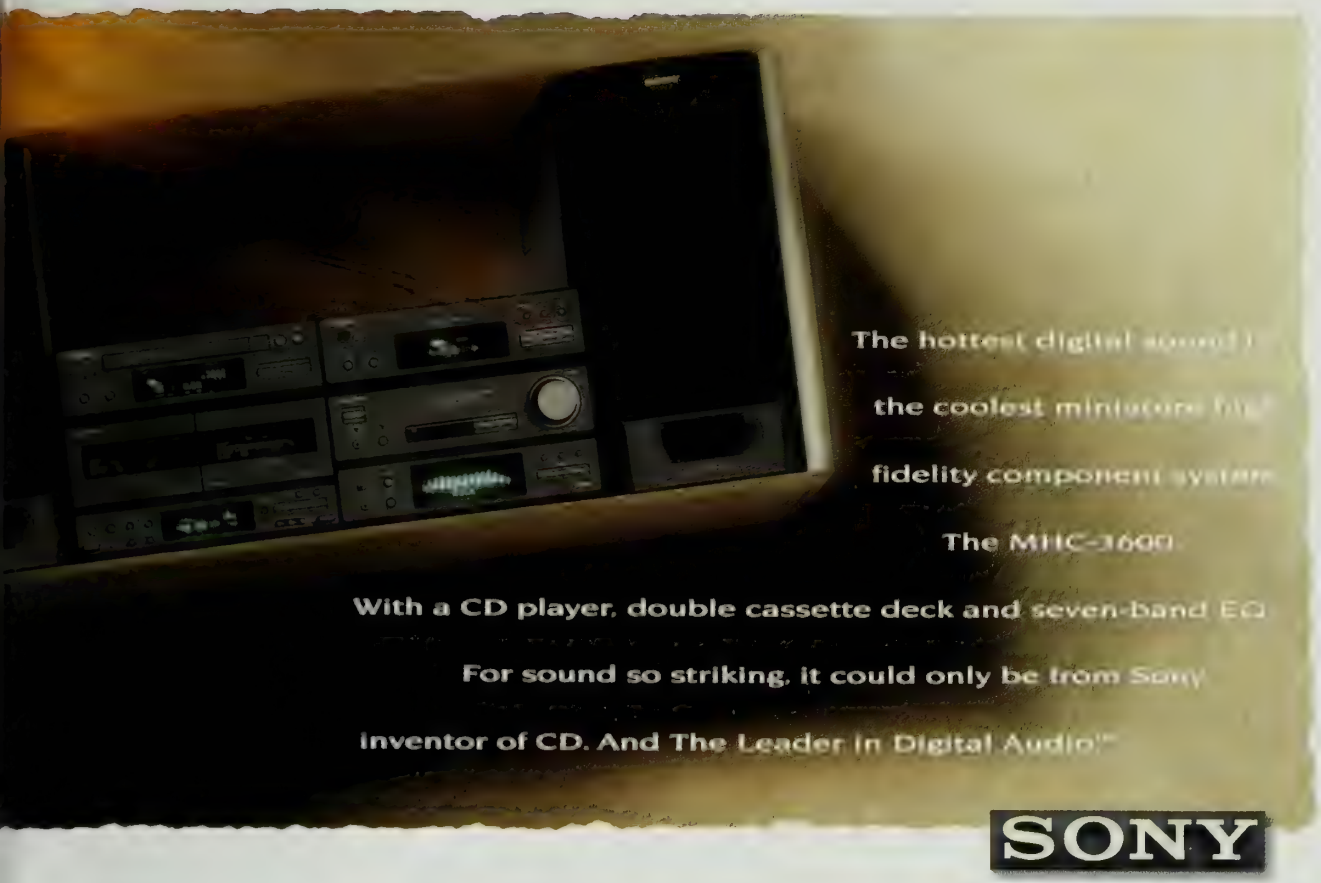
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the sea, incorporates a ceramic-tile cladding in natural colors, while the sun-protection grilles are made from tiles of rustic pottery instead of the concrete Le Corbusier used for his *brises-soleil* in Algeria. Advances in building techniques allowed Sert a freedom to play with surfaces, shapes and planes. The aim of the vaulted roof, he told Miró, was to avoid "frameworks that would give the idea of a factory or a garage."

In a sense, Miró's studio became a manifesto in stone and concrete for the new style Sert would adopt for buildings in hot climates, including the United States Embassy in Baghdad and the presidential palace in Havana. But it also pays explicit homage to Joan Miró. The range of colors on doors and shutters is restricted to the primary colors of his palette—red, yellow and blue—while the soaring curves of the roof vaults suggest two of his favorite themes: the rhythms of music and the movement of birds. Yet, as in many of Miró's paintings, there is also an economy of function. The grille that lights the main painting area, while protecting it from the glare of the sun, is set at an angle to catch the prevailing breeze; and beneath the wings of the roof vaults, opaque shutters open for ventilation. In cooling the studio in summer, both devices also created an interior space where the artist could work in shadow-free light.

The interior is just as Miró left it when he died in 1983. There are some two hundred works in various stages of completion, many of which are stacked in storage racks under the mezzanine/gallery. Miró tended to work on a number of different canvases or sculptures at a time. He was capable of leaving a work for a year or two before taking it up where he left off, or transforming it into something entirely new. He often compared himself to a Catalan peasant, preparing the ground and then allowing ideas to germinate and grow before transferring them to canvas or molding them into three-dimensional objects. "I work like a gardener or a vinedresser. Things come slowly," he said. "Things follow their natural course. They grow, they ripen. I must graft. I must water, as with lettuces. Ripening goes on in my mind. So I'm always working on a great many things at the same time."

The interior of the studio was intended to enhance this process. The main working space occupies two floors, permitting canvases of a vast size, while the mezzanine/gallery that occupies about a third of the floor area was set aside for drawing, printing and other graphic arts. A balcony and a narrow walkway leading from it provided vantage points from which the artist could look down on works in progress from different angles. The



MIRO ON MAJORCA

Remembering the Artist at His Studio Designed by José Luis Sert

mezzanine and the floor beneath it also contained an abundance of space for his collection of found objects: old postcards, sticks and stones, twigs and roots, samples of peasant basketware and pottery, pieces of folk art, magic talismans, old light bulbs or bits of twisted wire. The shapes were transformed in his paintings, where they float or dance together in gravity-free space, or fossilized into bronze in his sculptures.

Sir Roland Penrose, the artist's close friend and biographer, once observed his method: "I have watched him try out various combinations and suddenly, seeing a solution that fascinates him, build up from pieces of scrap a figure with a strangely convincing personality—a chimera, benign or evil in character, but essentially humorous. Unexpected encounters between objects such as he brings about are always humorous, and yet are also part of the solemn magic game at which he is an adept."

His longtime friend the artist Joan Prats described Miró's genius for breathing life into inanimate objects more succinctly: "When I pick up a stone, it's a stone. When Miró picks up a stone, it's a Miró."

Despite the perfection of his studio, Miró had some difficulties in adjusting to it. In November 1956 he wrote to Sert: "The studio is completely ready, and it is incredibly marvelous." He added, however, that he was restraining himself from working there before he had finished putting the house in order. Three years later he wrote that he had succeeded in purchasing Son Boter, the Catalan farmhouse he had formerly rented. "This," he explained, "serves the purpose of keeping away any troublesome neighbor. I will also use it for the making of huge canvases and sculptures, so I can clear the workshop a bit." The clutter in the studio, and the interest visitors took in it, drove the artist to seek refuge in the farmhouse, where he created a private sanctuary with portraits of his parents, his friend Picasso and a collection of Catalan puppets that seem to have symbolized man, which he once called "that marionette who must never be taken too seriously." Too, the thick walls and high ceilings provided better protection against the heat than Sert's vaulted roof.

There may, however, have been another, less tangible reason for acquiring Son Boter. For Miró, the great photographer of the unconscious mind, the studio had been a dream—one that was bound to lose some of its fascination when translated into glass and concrete, tile and stone. In the farmhouse he felt closer to the peasant life of the past, among the shapes and emblems that drew him back into his spiritual habitat, surrounded by old stones and ancestral ghosts. □

THE SOUL OF SEGOVIA

The Marquesa de Lozoya's Treasure House of Spanish Style

By Michael Peppiatt

EVERY HOUSE, however modest, has a history. But when the house stands on a Roman site and contains fragments of virtually every architectural style from antiquity to early-nineteenth-century Romanticism, history is as vital a factor as the architect. In the marquesa de Lozoya's residence in Segovia, one might say that history *is* the architect. In part, this is because history is so present in the choice of site and the shape of lookout tower and battlement—all built to keep the invaders out. But it is also because the marquesa is herself a historian who moves between the centuries as easily as she does from room to room.



PHOTOGRAPHY JERRY MOORE

"I couldn't let a place so full of the past crumble away," says the marquesa de Lozoya (above), whose restored residence in Segovia exhibits influences that span many centuries. RIGHT: The main staircase features the *faux-marbre* and trompe-l'oeil surfaces of an 1820 remodeling.

"Restoring this house has been a passion for me ever since I inherited it," she explains, walking through the ivy-covered [illegible] around which the building was [illegible]. "It was a ruin when [illegible] and my daughters an[illegible] Everyone pitched in, but it took far more time and money than any of us had thought to get it into its present condition. You can imagine how relieved I was when the house was made a national monument, because now I can be sure that it will be kept up even if future generations of my family have no interest in maintaining it."

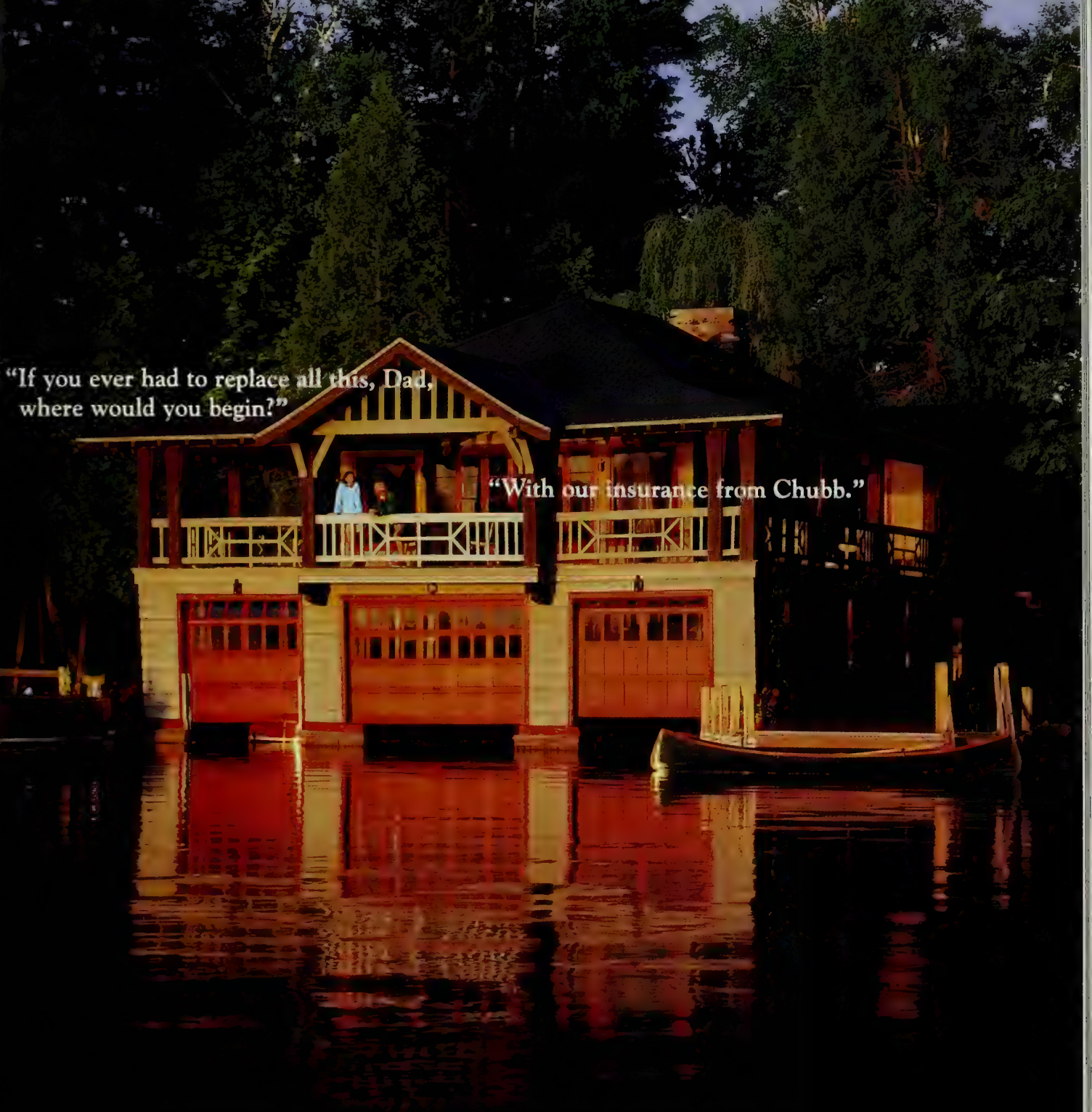
In Segovia, as in every other ancient city in Spain, many historic houses are left to ruin because the need to live in the present outweighs all conservationist ideals. "You can't blame people for abandoning their houses, even though it's a great loss," says the marquesa. "Take Segovia as

BELOW: Painted in the 17th and 18th centuries, papier-mâché reliefs of the first marquesa de Lozoya, below, and Maria Amelia de Sajonia ornament the staircase landing.





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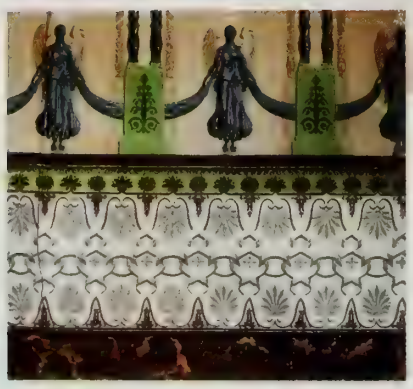
Buckle up—together we can save lives.

The Marquesa de Lozoya's Treasure House of Spanish Style
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BELOW: A golden brocade lambrequin and portieres cover the doors that lead from the Yellow Salon to the dining room. Above the circa 1850 tufted-back armchair hangs a portrait of the marquesa's great-grandmother.





ABOVE LEFT: "We were never allowed to play in the Yellow Salon as children," says the marquesa. The salon contains Louis XIV, XV and XVI tables, a chandelier from the royal factory of La Granja and a portrait of the marquesa's great-grandmother. LEFT: A detail of the 1820 Neoclassical wallpaper shows its immaculate state. "It's a nightmare to keep in proper condition," she notes.

BELOW: The wallpaper's Gothic-inspired pointed-arch motif sets the tone of the eclectically furnished dining room. Carlos IV chairs surround the table, while the ceiling's *sombrilla*—which resembles an Adamesque medallion—recalls the parasols that were used by previous generations.



an example. It was an important and prosperous place for centuries, a center for the wool trade from the Middle Ages on. All that ended when synthetic fibers came in, and now the young people go to Madrid because there's no future for them here. Of course," she adds, smiling, "I think of Segovia as the only place in the world. My family has lived here since at least the thirteenth century, and when we travel, we rarely go farther than another old house we have nearby in the country."

It is not difficult to understand the marquesa de Lozoya's attachment to the ancient blond stonework of Segovia. The house's balconies look out onto the city's famous Roman aqueduct, still in service after eighteen centuries of use, and the panorama of

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IBERIA

Treasure House of Spanish Style
continued from page 40

palaces and Romanesque churches is a historian's dream. Behind the house, in contrast to the grim fortifications, lies a charming sheltered garden. A fountain that bears ancestral arms plays into a basin. There is also a swimming pool, proof that the marquesa's devotion to the past in no way precludes a practical sense of the present. "I'm very proud to have made the swimming pool myself," she says. "And that patch over there is going to be a tennis court when I can find the time."

The peace of the garden is underlined by the presence of a small family chapel. "Moving our little chapel out here proved to be a boon," the marquesa says. "It used to be on the first floor, and the kitchen was in the basement. So we brought the kitchen up and the chapel out, and day-to-day living is much more convenient now. The number of wells we have is another thing worth mentioning. Even the walls contain secret wells. They were essential in a siege, because even if there was nothing else but water, you could hold out for quite a long time."

The greatest surprise in this ancient house is that the interior is comparatively modern. The moment you leave the stone patio and climb the main staircase, the entire décor dates from the house's last major renovation, in about 1820—modern indeed when viewed in the perspective of two millennia. The *faux-marbre* of the walls, which remains remarkably fresh, recalls the way the gaiety and allusiveness of the Romantic movement took all of Europe by storm. The Neoclassicism that preceded it still lingers in some of the details, but eventually the Romantic élan sweeps every other style aside, establishing itself fully in the antechamber that opens onto the landing.

"It's amusing that all the walls and even the ceiling still have their original paper," the marquesa remarks. "It was in vogue in Spain around 1810 to 1820, and the wallpaper we have through the house's public rooms was




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made when there was a craze for Pompeii. Many of the motifs were drawn from the wall paintings that were rediscovered there. Most of our furniture is late eighteenth or early nineteenth century, and the chandeliers come from the famous royal manufactory at La Granja. The antechamber really serves as an entrance to the grand salon, or the Yellow Salon, as we call it. It's a rather formal room, and as far as I remember, it was only used when important people, such as the bishop, called on us. There used to be an occasional party, but the furniture suffered, so now we don't have them."

The Yellow Salon leads into an elegant dining room, where the wallpaper forsakes the playful Pompeian mode for a more restrained Gothic motif. Although there are noticeable changes in color and design, the wallpaper confers a pleasing background unity on all three rooms, as if each of them were a variation on a single theme. "There used to be so much furniture—of all periods—that I was able to completely furnish our house in the country with it," says the marquesa. "It also allowed me to pare things down here and get the rooms to look the way they did originally. We keep a lot of family portraits in these rooms, but they're mainly of grandparents and great-grandparents who were particularly attached to this house."

Living in such a period piece would normally impose constraints on family life. But the marquesa and her family do not appear inhibited in any way by their surroundings. Outside the main reception rooms are numerous signs of regular country pursuits—boots, shooting sticks and riding crops are much in evidence. In one bedroom there is even a bed in which the duke of Wellington slept for several nights during the Peninsular War. But the house is much more than a historic setting. Like a play within a play, it contains a surprise: a perfect Romantic interior hidden within an ancient fortress. □



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Light-Filled Canvases by Spanish Painters of the Impressionist Era

By Dana Micucci

IMPRESSIONISM has always been synonymous with France. The revolutionary artistic movement, which was launched in Paris in the 1870s by such now-familiar masters as Monet, Pissarro, Degas, Renoir and Sisley, created a new way of seeing, a painting style that captured the essence of the fleeting moment with rapid brushstrokes and broken color. In Spain, less than a decade later, Joaquín Sorolla, Darío de Regoyos, Aureliano de Beruete, Ramón Casas and Santiago Rusiñol were also experimenting with light and plein air techniques, sharing the desire of the French Impressionists to paint directly from nature. But the impact of French Impressionism so overshadowed Spanish art of the same era that it has been little known outside Spain. Today, these artists are being rediscovered, and over the past five years, prices for their works have soared.



El Patio de la Alberca, Santiago Rusiñol i Prats. Oil on canvas; 29⅛" x 37⅝". A member of the Catalan avant-garde who studied and lived in Paris, Rusiñol devoted himself to painting the gardens of Spain after 1899. His rendering of the Alhambra's famed Court of the Myrtles reveals a subtle use of color to evoke mood. Edmund Peel & Associates, Madrid.

While some critics argue that the Spanish painters never considered themselves part of the official French movement and even criticized it, many of them traveled to Paris in the late nineteenth century and absorbed the technical innovations being practiced there. "In contrast to the French Impressionists, they were less concerned with conveying the impression of light as it acted upon the eye than with its effects upon form and color," explains Priscilla E. Muller, the curator of the Hispanic Society of America museum in New York and an expert on Spanish fine arts.

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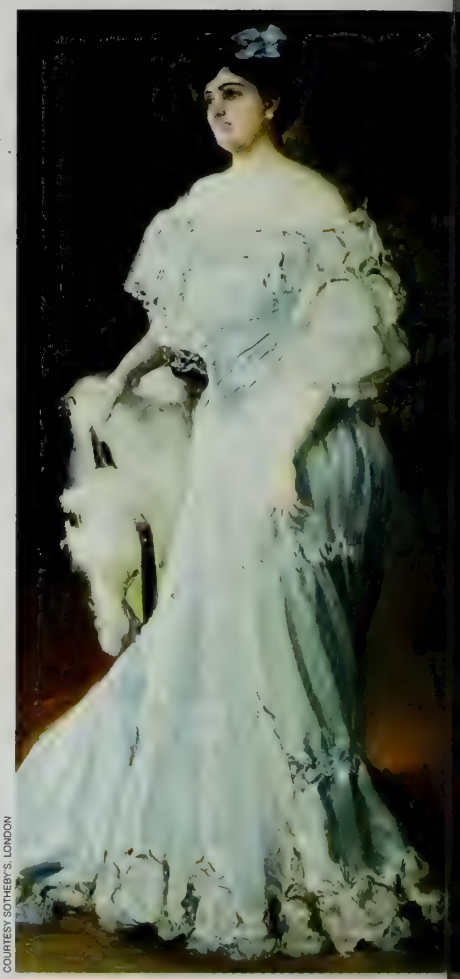
Light-Filled Canvases by Spanish Painters of the Impressionist Era
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"Too, the bright Mediterranean light of Spain was completely different from the light in Paris."

Joaquín Sorolla, the most celebrated Spanish painter of the period, worked in a style closest to that of Monet, who knew him and appreciated his work. The artist, who is often referred to as "the Spanish Sargent" for his portraits, though he is best remembered for his paintings of beach scenes of his native Valencia, captured the transitory effects of sunlight with great urgency and quickness. "For Sorolla, to picture light as it was seen at the instant in which it hit upon a ship's rail; upon tanned, wet skin glistening in dazzling sunshine; upon flowers, sea and all outdoors, as well as upon shaded flesh, fabrics and interiors...was a constant passion," Muller noted in an essay in the San Diego Museum of Art's exhibition catalogue on Sorolla's work.

The Spanish artists, like the French Impressionists, admired Goya and Velázquez, and also chose subjects from contemporary life—rural landscapes, portraits, domestic scenes and the outdoor leisure activities of the middle class. Whether Impressionism was self-consciously imitated or transformed by the Spanish artists, their canvases combined spontaneous brushwork with a lustrous palette that emphasized both regional diversity and an indebtedness to the realistic landscape tradition pioneered by Carlos de Haes.

As professor of landscape painting at the San Fernando Fine Arts Academy in Madrid, de Haes initiated plein air techniques in Spain. Among his students were Beruete, a landscapist who painted the clear light of his native Madrid, along with views of Toledo and the Castilian countryside, and Regoyos, who portrayed the mountainous landscape of northern Spain and was influenced by the work of Pissarro, Seurat and Signac on his travels to Paris. He was a frequent visitor to the Barcelona café Els Quatre Gats (The Four Cats), where the Catalan avant-garde artists Casas, Rusiñol and Joaquín Mir often met. Mir is best known for his nostalgic depictions of Catalonia and Majorca. Casas and Rusiñol painted scenes of Montmartre while living together above



COURTESY SOTHEBY'S, LONDON

ABOVE: *A Full-Length Portrait of the Singer Isabel Bru*, Joaquín Sorolla y Bastida, 1904. Oil on canvas; 72" x 38". Sorolla, one of Spain's most noted artists, was dubbed "the Spanish Sargent." In painting Bru, he displays the restrained brushstrokes and compositional talents of his contemporary. Sotheby's, London.



COURTESY CHRISTIE'S, LONDON

LEFT: *The Return from Fishing*, Joaquín Sorolla y Bastida, 1893. Oil on canvas, 18½" x 24½". Though he rejected the Impressionist label, Sorolla combined a luminous palette and a concern with conveying the effects of sunlight—particularly in his lively beach scenes of his native Valencia. Christie's, London.

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Light-Filled Canvases by Spanish Painters of the Impressionist Era
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the Moulin de la Galette in Paris in 1890, early in their careers. Casas's other subjects included the dancers and spectators at the Círculo del Liceo in Barcelona, which recall similar themes by Degas and Renoir. He became a renowned portraitist, while Rusiñol was later celebrated for his landscapes of Granada. Another Catalan artist, Hermenegildo Anglada Camarasa, who debuted at Paris's Salon des Indépendents in 1898, rendered Gypsies, nudes and scenes from Paris nightlife.

"These painters were well known during their lifetimes and were especially popular in Spain, South America and France in the early 1900s," Muller explains. "They traveled and lived abroad and exhibited widely." Sorolla, who influenced such American painters as Childe Hassam, N. C. Wyeth and William Merritt Chase, was the most accomplished and won many international prizes. Indeed, the monumental success of Sorolla's first exhibition in the United States in 1909 at the Hispanic Society of America assured his fame. His clients included the financier and collector Thomas Fortune Ryan and Archer Milton Huntington, the founder of the Hispanic Society. It was Huntington who commissioned the major project of Sorolla's career, a series of large paintings representing life in the provinces of Spain, which now line the walls of the Sorolla Room in the Hispanic Society museum.



COURTESY CHRISTIE'S, NEW YORK

ABOVE: *Danza Gitana*, Hermenegildo Anglada Camarasa, circa 1914–36. Oil on panel; 21" x 25¾". Anglada, also known for his views of Paris, employs an impasto technique to capture a Gypsy dance. Christie's, New York.

BELOW: *Paisaje*, Joaquín Mir. Oil on canvas, 29½" x 39". Mir, another Catalan, worked almost exclusively as a landscape painter, creating lush tapestries of light and shadow with rapid brushstrokes. Sammer Gallery, Madrid.



Sorolla's celebrity, like that of the other Spanish painters, proved to be short-lived, however. "Their successes were quickly forgotten as the avant-garde movements of Fauvism, Cubism and Surrealism began to attract attention," says Edmund Peel, a Madrid-based independent fine-art auctioneer who represents Sotheby's in Spain. "The world was looking for works of greater intellectual impact, and American museums supported the cause. Over the years, Spain has isolated itself from the outside world. International interest in these painters only started to reawaken after Franco died in 1975. And it wasn't until 1965 that Spanish collectors began rediscovering their own artists. As a result, there's not a lot of literature about them."

Stringent export laws also contributed to keeping most works by the Spanish artists inside Spain. "Tra-

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Light-Filled Canvases by Spanish Painters of the Impressionist Era
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ditionally there have been heavy restrictions on the movement of art in and out of the country," says Sam Benady, director of Sammer Gallery in Madrid. It's not surprising, then, that Spanish collectors have always been the major patrons of Spanish art of the Impressionist era. "They buy up to ninety percent of the Spanish paintings that come up for auction," says New York dealer M. R. Schweitzer, who has handled these works for forty years. "For several years, up until the recent recession, there was an economic and cultural explosion in Spain. The Spaniards are very nationalistic and see these painters as an important part of their heritage."

American, Latin American and Japanese collectors are also paying attention to works by the Spanish artists. "The market is strong now for top-quality canvases by these painters, especially Sorolla," says Benady. "Prices have at least tripled within the past five years, and it's likely that they will continue to rise."

Works by Sorolla—which can be found today in private collections and in Paris's Musée d'Orsay, the J. Paul Getty Museum in California, the Philadelphia Museum of Art, the Prado and, of course, the Sorolla Museum in Madrid (see *Architectural Digest*, February 1988)—have commanded the highest prices at auction, boosting the artist into a lofty category of his own. The world-record price for a Sorolla painting is $3.1 million, which was paid in 1990 by a Spanish collector for *Beach at Valencia*, at Sotheby's in London. A year earlier, his *Bulls Pulling the Boat* sold for $1.2 million. "I can recall selling Sorollas in the 1970s for an average of twenty thousand dollars," says Schweitzer. "I bought my first Sorolla in 1951 at Christie's in London for about ten thousand five hundred dollars, and I would gladly pay more than a million for it today. Sorolla's work is outstanding. Spanish Impressionist art is very exciting and vibrant—it reminds me of flamenco." Edmund Peel has a similar assessment of the artist's talents. "Sorolla had a tremendous facility for painting," he says. "His ability to capture light was unparalleled. He was a natural genius."

Next to Sorolla, the Catalan painters Mir, Casas, Rusiñol and Anglada Camarasa have performed best, says Peel. And their work sells mainly to Catalan collectors, although prices have dropped because of the recession, which has hit hard in industrial Catalonia. Peel sold Anglada Camarasa's *Gypsies with Dogs* a year and a half ago for a record $671,242, compared with the $18,064 a similar-size painting by the artist brought at a Peel auction in 1985. Rusiñol's *Market in Valencia* went for a record $352,000 at Sotheby's in New York in 1989, while his *Gardens of Aranjuez* fetched



Light-Filled Canvases by Spanish Painters of the Impressionist Era

$26,006 at Edmund Peel in 1985. An important female figure painting by Casas was recently offered for an estimated $374,000, and Mir landscapes are in the same price range, according to Joan Antonio Maragall, director of Sala Parés in Barcelona, where Casas and Rusiñol first exhibited their work. "Paintings by Regoyos and Beruete have sold at auction recently for up to two hundred thousand dollars," says Peel. "There have been fewer exhibits of works by these artists, so they aren't as visible as the Catalans. Also, they painted landscapes, and the prices for pure landscapes haven't risen as high as those with figures. But I can't explain why; some of these paintings are better than the others."

Peel maintains that the current price range for canvases by these Spanish painters is very reasonable, especially in relation to French Impressionist paintings. Benady says he has been selling the best works by Spanish Impressionists other than Sorolla for $200,000 to $500,000.

Increased international exposure from recent exhibitions, including the traveling Sorolla retrospective organized by the San Diego Museum of Art in 1989 and group shows the same year in Japan and at the Tate Gallery in London, has contributed to the new popularity of Spanish Impressionist art, notes Peel. "The attention paid to Sorolla also helped increase the visibility of the other painters by bringing more of their works into the marketplace," he says.

But there are also more buyers than there are paintings on the market. "While the Spanish Impressionists were prolific, most of their works belong to museums or collectors who want to keep them," says Maragall. "The most desirable works tend to stay where they are, especially during a recession." Peel says he sells between thirty and fifty Spanish Impressionist paintings a year in Madrid, and estimates that even fewer come up at auction in New York, London and Paris.

As prices rise, however, so will the quality of art on the market. Too, export restrictions in Spain should ease after 1992, according to Benady, who explains, "The availability of more Spanish art outside Spain will expand the pool of potential buyers and contribute to the increasing value of Spanish Impressionist paintings."

But the real value of these luminous canvases may well be found in precisely what set them apart from their French counterparts. "Even in Paris, the Spanish artists at the turn of the century maintained a sense of Spain in their work," says Priscilla Muller. "It was their Spanish subject matter that was so exciting. And they kept returning to Spain—it was as though they found something there that renewed their art." □



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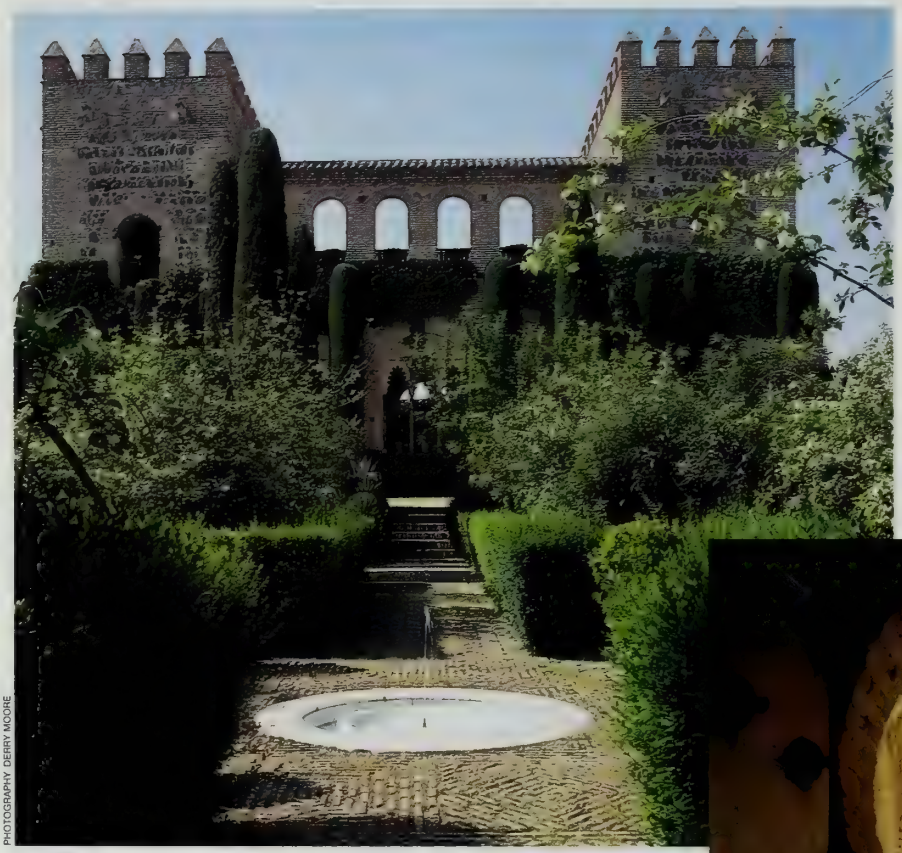
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A MOORISH FOLLY NEAR TOLEDO

Doña Carmen Marañon de Araoz Restores the Mudejar Style of Palacio de Galiana

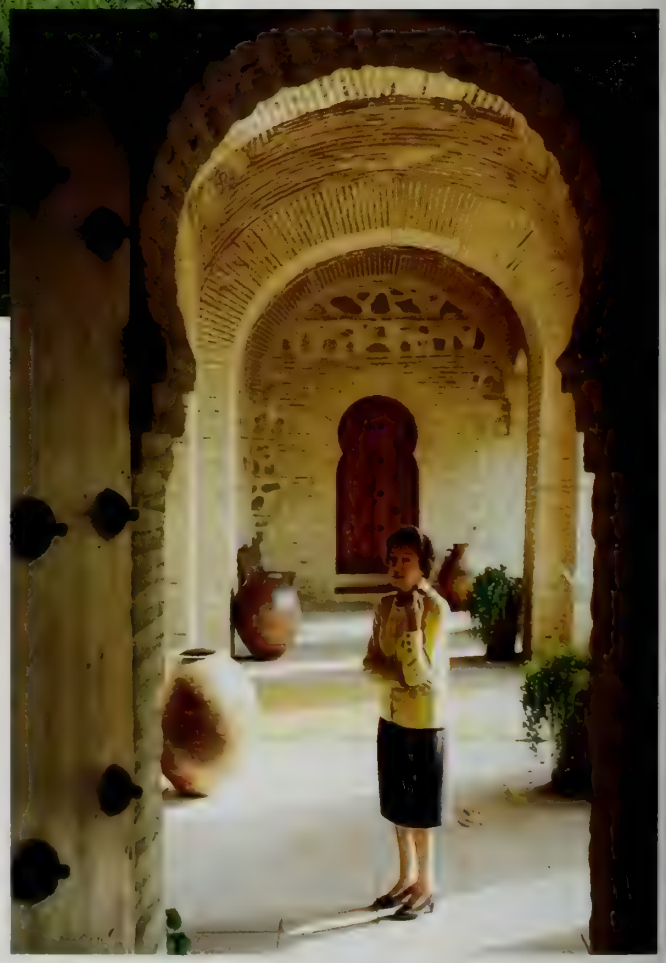
By Beth Houston



PHOTOGRAPHY DERRY MOORE

"Basically, what we started with were ruins," says Doña Carmen Marañon de Araoz of Palacio de Galiana, a Moorish castle dating to the 9th century situated on the Tagus river near Toledo. LEFT: Historical records and crenellated towers indicate that the castle was once a fortress. Doña Carmen's restoration has revived the spirit of the palace's Mudejar architecture—a style executed by Muslims in Spain during Christian rule—and gardens.

"The major difficulty we faced during the restoration was that the palace was registered as a national monument and the ruins were catalogued," explains Doña Carmen. "Any changes had to be officially approved, and the red tape caused endless delays." BELOW: Doña Carmen stands under a corridor's Islamic arches. The large ceramic jars used to store olive oil.



ALONG THE BANKS of the Tagus river in the countryside around Toledo stands a small Moorish castle, Palacio de Galiana. Framed by slender cypresses and sculptured boxwood, it offers a breathtaking view of the city beyond. Gazing at Galiana's massive stone-and-brick towers, it is easy to let one's imagination drift off and get swept up in one of the many tales that surround the fairy-tale structure.

Who would guess that just thirty years ago Palacio de Galiana lay in ruins? Not only had one tower of the small fortress collapsed, but the other was crumbling dangerously. Large sections of the vaulted ceiling had given way, and the patio's reflecting pool was buried under centuries of debris. If it hadn't been for the determined effort of the woman who came to its rescue, Palacio de Galiana might still be in the same pitiful condition.

"I was afraid that Galiana would be lost forever," says Doña Carmen Marañon de Araoz, the daughter of one of Spain's most distinguished writers and cultural figures, Don Gregorio Marañon. She had known about the palace

continued on page 54

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Doña Carmen Marañon de Araoz Restores the Mudejar Style of Palacio de Galiana
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since her childhood and bought the ruined structure with her late husband in 1959 with the idea of using it as a country residence. At that time, Doña Carmen and Alejandro Fernandez de Araoz were among the first in Spain to restore an important historic property that had not belonged to either of their families for generations. "My children thought I was crazy to take on such a project," she says.

Determined to overcome any obstacles, the de Araozes planned a careful restoration of Palacio de Galiana, hiring Fernando Chueca, an architect with restoration experience, and consulting various art historians who specialized in Islamic art at Madrid's Royal Academy of Fine Arts. The de Araozes immersed themselves in historical accounts and volumes of ancient Spanish literature to find mentions of Galiana. "We would be reading an incredible account of a battle or a siege, with soldiers falling back to a particular part of the castle," Doña Carmen explains, "and there we would find exactly the description we were looking for."

The picturesque ruins of the palace attracted many Romantic painters who journeyed to Toledo.





ABOVE: "As in Moorish gardens, roses, geraniums and oleander are grown," notes Doña Carmen. In re-creating the gardens of Galiana's grounds, she applied the same principles as the Moors had used centuries earlier. Cypresses and hedges form a cool oasis from the heat.

LEFT: An ajimez—a twin window of Moorish influence—looks out to the gardens. "We wanted to work with what was there," says Doña Carmen, whose goal was to replicate the original structure as accurately as possible. "Anything else would have been a fantasy."

Palacio de Galiana was originally built during the ninth century. A century earlier, the first wave of Moorish invaders had crossed the Strait of Gibraltar from North Africa, sweeping northward through Spain with little resistance until their advance was halted near Poitiers, France, in 732. Pushed back across the Pyrenees, the Moors consolidated their hold on the newly conquered territories of the Iberian peninsula, laying the groundwork for the brilliant civilization that was soon to emerge.

Toledo, a Moorish stronghold and cultural center for over four hundred years, lay along the uneasy northern frontier; a string of fortified castles, which included Galiana, stretched out across the countryside, protecting it against Christian attack. In 1085, taking advantage of infighting

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A Le Viel Hermitage



Photography by Gene D. Rogier / Image Source

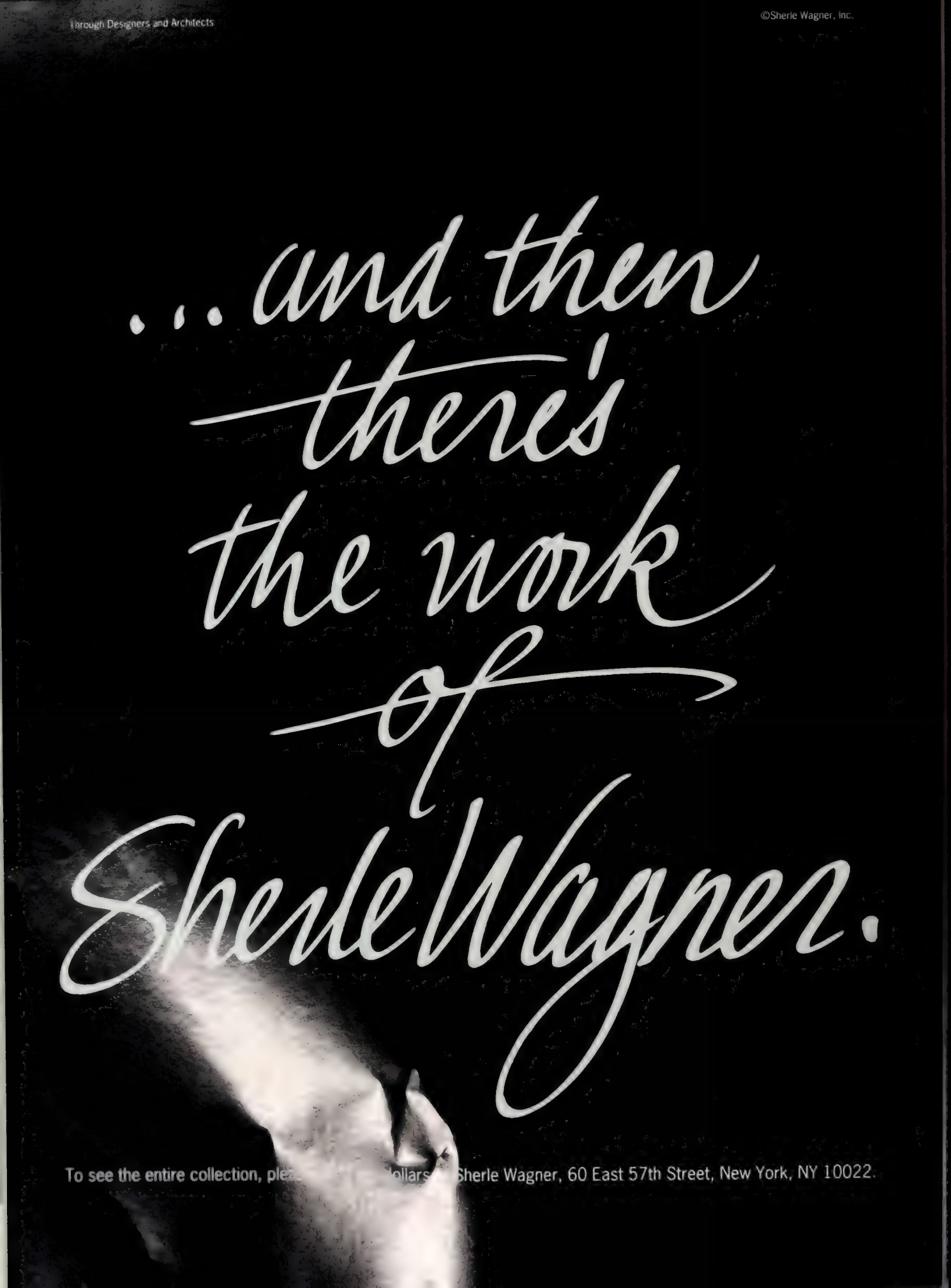
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A MOORISH FOLLY NEAR TOLEDO

Doña Carmen Marañon de Araoz Restores the Mudejar Style of Palacio de Galiana

continued from page 54

between the various Moorish factions, Alfonso VI of Castile and Leon seized Toledo, the first major city to be reclaimed by the Christians.

Following the Reconquest, Toledo continued to flourish as a great cultural city. Highly skilled Moorish craftsmen, now working for Christian patrons, fused Romanesque and Islamic elements to develop a style of architecture called Mudejar. Judging from the fragments of decorative tiles and plasterwork found in its interiors, it appears that Palacio de Galiana was no longer of strategic importance by the thirteenth century and enjoyed a more tranquil existence as a fortified palace or country estate. Galiana seems to have slipped into obscurity, usually turning up in accounts of various wars and conflicts as a site for troop encampments.

During the nineteenth century the picturesque ruins of the palace, inhabited by Gypsies, attracted many Romantic painters who journeyed to Toledo, including David Roberts, the British artist whose sketches of Egypt and the Holy Land were highly acclaimed. Later, through inheritance, Galiana became the property of the Spanish-born Empress Eugénie of France. Upon her death it passed to her nephew the duke of Peñaranda, who leased the land to tenant farmers before selling it to the de Araozes.

As the excavation of the site got under way, questions arose that would affect the scope of the restoration. The discovery of thirteenth-century tile fragments introduced the possibility that Galiana's interior walls might have been entirely surfaced with tiles; similarly, traces of plasterwork indicated that the palace might have had ornamental ceilings. Around the patio were the outlines of walled compartments, which scholars believe housed soldiers or horses, suggesting that Galiana could have been a larger estate than it now appears.

Fascinating discoveries have turned up in the excavation. "We knew that there had to be a reflecting pool within the patio walls," Doña Carmen says. "Digging through the rubble, we finally located the base at a much deeper level and realized that it had a functional use as a water storage tank, as well as a decorative purpose." Most intriguingly, a secret passageway was discovered leading from underneath the palace to the riverbank, probably an escape route in time of siege. "To this day, nobody in the family has had the courage to go down there and explore it," confesses Doña Carmen's daughter Piru de Urquijo.

When the local craftsmen from Toledo were shoring up crumbling arches and replacing the missing columns of the ajimez windows and the structural work neared completion, the de Araozes found themselves in a quandary. How could they



create functional rooms and install such modern conveniences as electricity and plumbing without destroying the splendor of Galiana's open interior spaces? Rethinking their plans for a country residence, Doña Carmen and Alejandro Fernandez de Araoz decided not to impose the twentieth century on the palace and instead asked Fernando Chueca to design a villa that would be discreetly situated on the property. Galiana would remain as it had once been, centuries ago.

After considerable research, the de Araozes conferred with the architect on the landscaping and the formal garden leading down to the river bank, which is now planted with roses, geraniums and oleander. Doña Carmen admits that the present landscaping appears more luxuriant than it might have looked during the Moorish period. "But everything—the palace, the countryside, the city in the distance—was beige, the color of sand," she explains. "It needed some contrast." Responding as she did to the palette of the landscape, she instinctively repeated what countless builders of Islamic gardens had done in centuries past: She shielded herself from the arid climate by seeking refuge within the walls of a verdant garden. Miniature paintings and manuscripts convey the impression that such gardens, depicted as backdrops for banquets and other court entertainments and sumptuously arrayed with silk cushions and carpets, were among the ultimate luxuries in the Islamic world.

It would have been almost impossible to verify what Galiana's original garden looked like. Today, even when documented evidence can confirm the existence of an ancient garden, the accuracy of many restorations has been questioned. Several scholars have dismissed the famous Alhambra gardens in Granada, contending that they are largely a nineteenth-century creation. The restoration of Palacio de Galiana, however, has earned considerable praise from scholars.

From the elegant second-floor salon of her adjacent house, filled with a number of the nineteenth-century paintings and drawings of Galiana that she has collected, Doña Carmen can look out at the palace where she frequently entertains. "Very often I think of what Galiana looked like when I first saw it and feel a great sense of satisfaction in having restored it," she says. "Recently I was walking down a street in Toledo. As I passed two women, I overheard one of them say to the other, 'Look! There's the lady who rescued Galiana.' I was quite moved and felt very proud about what I have been able to accomplish, not only for my own pleasure but for the benefit of Toledo's cultural heritage." □

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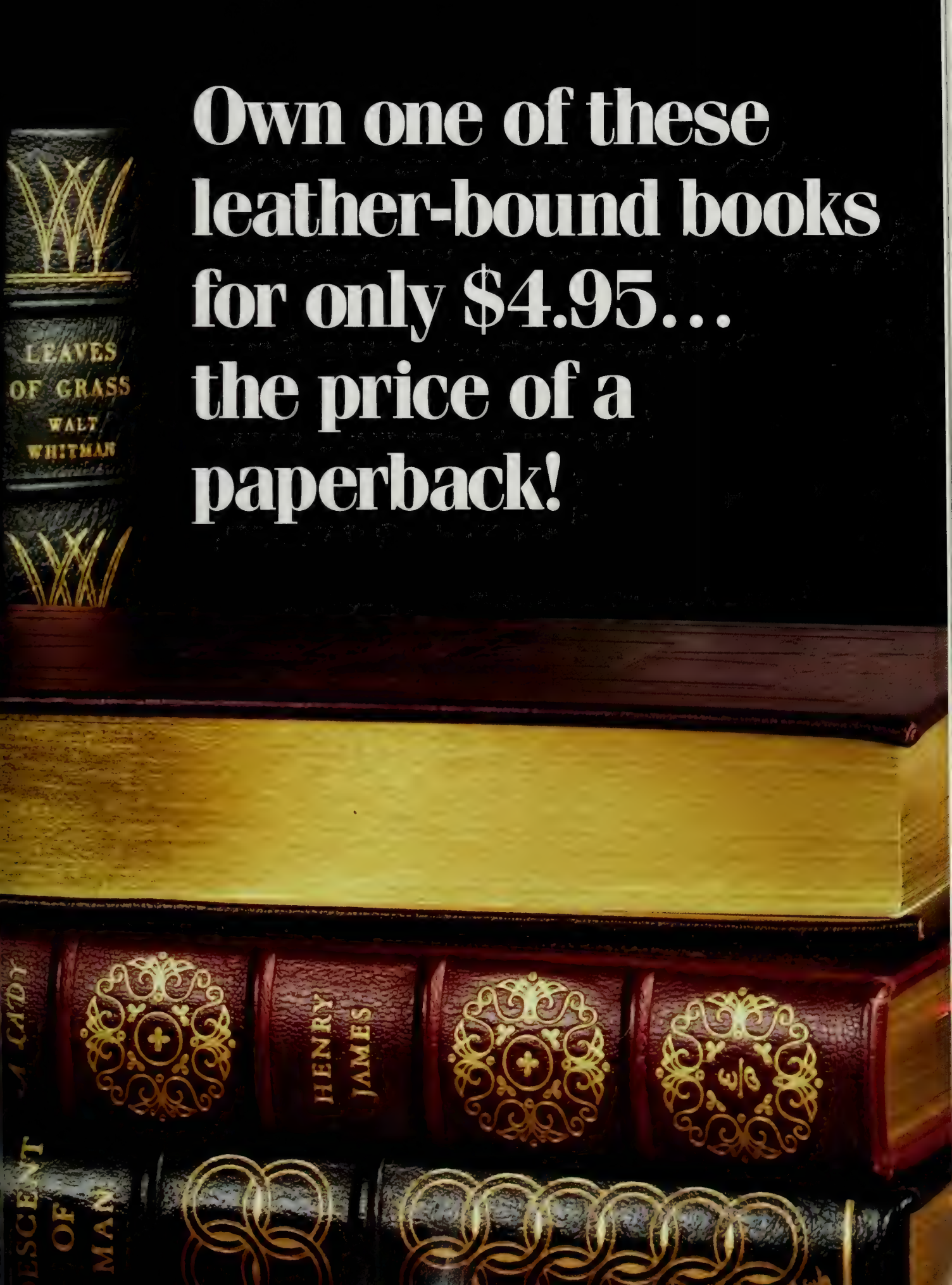
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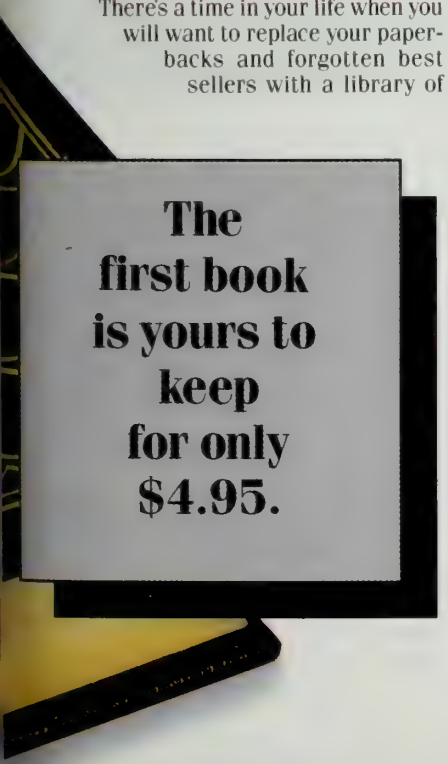
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PORTRAIT: VICTORIO & LUCCHINO

Fashion Designers Who Embrace the Baroque in Seville

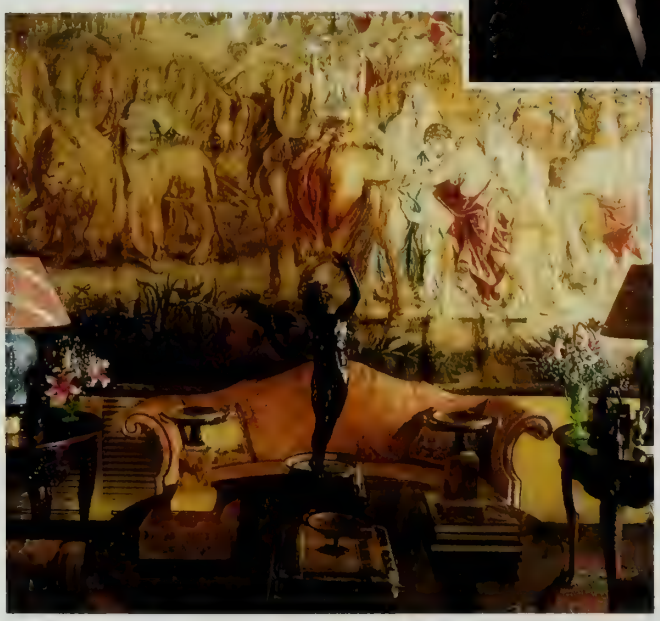
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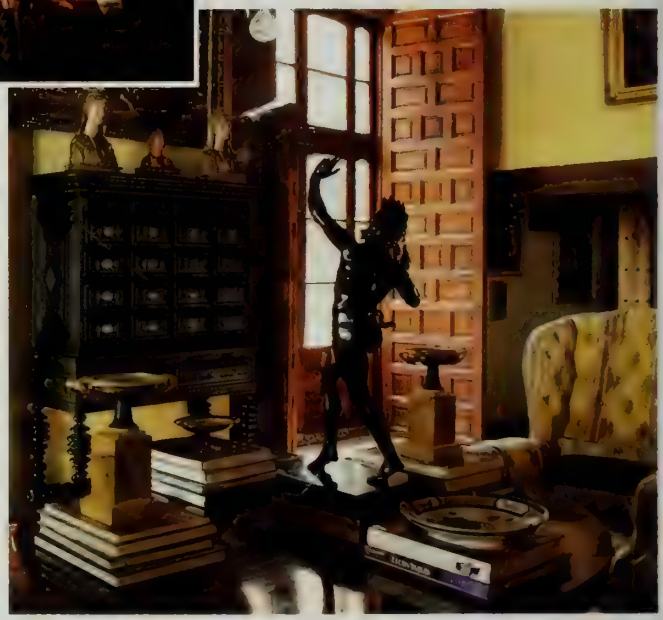


PHOTOGRAPHY DERRY MOORE

RIGHT: José Victor Rodriguez Caro, right, and José Luis Medina del Corral, who form the fashion design team of Victorio & Lucchino, stand before a cordovan leather screen in the 17th-century palace they have restored in Seville. BELOW: In the drawing room are a Gobelins tapestry and a copy of a Pompeian prancing satyr. Chandelier is from La Granja.

The palace, built on the site of a Roman temple, had been plundered of its architectural details and divided into apartments. BELOW: In the drawing room, three 16th-century ecclesiastical busts line the 17th-century Indo-Portuguese cabinet with silver mounts. The walls were painted with powdered pigment in the traditional Andalusian manner.





FOR JOSÉ VICTOR RODRIGUEZ CARO and José Luis Medina del Corral, the ascendant designers from Seville who form the fashion team of Victorio & Lucchino, houses have a mysterious way of choosing their masters. If that is so, they would appear particularly blessed. Not only do their offices and workshop occupy a town house in which [illegible] probably the greatest [illegible] ever produced—[illegible] residence is a [illegible] century palace [illegible] atop the remains of the Roman temple of Hercules.

It is hardly surprising to learn that the designers feel inspired by their surroundings. Seville is the most sensuous of Spanish cities, a place of abundant light, cool patios, fanciful grillwork and exuberant tiles, frenzied religious feasts and operatic legend. Its foundations were laid by the Romans and the Moors, but the Baroque air, so pronounced in the façades of countless churches and civic edifices, private palaces and public plazas, is a legacy from the plunder of the New World. Seville is at once European, Moorish and American.

Victorio & Lucchino's fashions are as baroque as the creations by Sybilla, another rising Spanish designer, are austere. "It would be nearly impossible to turn out spare, minimal clothes from Seville," contends Medina del Corral. "This is a world of excess, of ornament, of light, of crowded streets and plazas. Our work is a reflection of our surroundings."

The designers' talent lies in interpreting and revivifying Andalusian style, not copying it. Bolero-style jackets, the fine embroidery and appliqué of a matador's *traje de luces* (suit

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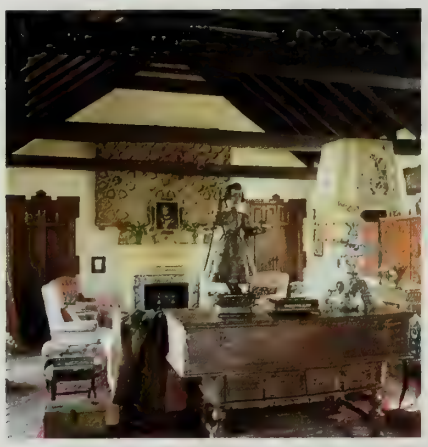


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Fashion Designers Who Embrace the Baroque in Seville
continued from page 60



of lights), the transparency of a veil, the velvet and satin of a gentleman's cape—these are only some of the elements in the costume of the region that they have appropriated and imbued with a contemporary sensibility.

If Victorio & Lucchino are largely unknown outside of Spain, that obscurity is soon to cease, thanks to the Universal Exposition that Seville will host from April to October. The designers have been commissioned to create the uniforms for all of the Expo's eight thousand officials and functionaries—hosts and hostesses, firemen, doctors, security guards, bus drivers, doormen, gardeners and ticket takers—providing them with what must surely constitute the world's most ambitious fashion runway.

There is a clear link between the designs of Rodriguez Caro and Medina del Corral and the composition of their palace: Both are indisputable products of Seville; neither could have emerged anywhere else.

The palace dates from the seventeenth century, when Spain ruled over a vast empire. Most of the New World traffic originated and terminated in Seville, and the city blossomed. The palace was built by what the Spaniards refer to as an *indiano*—someone who ventured to the Americas, made a fortune and returned to Spain to display his wealth. The doors and thresholds of the palace are of a lustrous Cuban mahogany; the expansive ceiling beams are of sturdy American oak. Yet while the wealth and certain materials used to construct the palace may have derived from the New World, its architectural scheme—which consists of arcades, halls and terraces built around a central patio and fountain—is purely Andalusian and directly attributable to the Moors.

Curiously enough, in the not-so-distant past Seville's noble palaces were all but crumbling. They were considered outmoded and nearly impossible to maintain. Rodriguez Caro and Medina del Corral were among the first to restore one of the palaces and revive something of the former grandeur of Seville. Their palace had been decimated by successive remodeling—none of it delicate. Grand salons had been divided into apartments, other wings had been abandoned, and original architectural and decorative details had been pillaged from the site. That was fourteen years ago. The designers remember standing amid the rubble and being thoroughly awed by the spectacle.

"It was a ruin," recalls Medina del



TOP: A portrait from the school of Velázquez is displayed in the sitting room before a polychrome Mudejar ceiling panel that was a gift to Velázquez upon his marriage. The 16th-century figure of Jesus is from the Cuzco School.

ABOVE: Red-lacquered walls warm the dining room, which contains a 16th-century oil by Frans Francken. A collection of 17th- and 18th-century Spanish silver is set on the English dresser. Kilim fragments cover the chairs.

"This is a world of excess, of orna[illegible] of light....Our work is a reflection o[illegible] our surroundings."

continued on page 64

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Fashion Designers Who Embrace the Baroque in Seville
continued from page 62

Corral, "but we could imagine its former glory. The walls seemed to speak to us, to beckon us. We realized this was the way to live in Seville, not in a modern apartment outside the city center, which is precisely what we had bought only two months before. Fortunately, we managed to get our money back and promptly acquired the palace." The restoration was painstaking, but after years of work with contractors, tradesmen, architects and historians, the palace is at least as splendid as it was in its prime.

To enter its patio from the sun-baked streets of Seville is to move into a cool and sequestered microclimate. The Moors knew well how to dispel the insufferable heat of Andalusia. At the palace, the patio floor is laid with bricks; the fronds from a single palm cast symmetrical patterns along vine-covered ocher walls. There are great masses of lilac, pots of lilies and borders of white, pink and violet primroses. From a fountain of seventeenth-century *azulejos* comes the perpetual sound of water. Wicker settees and chairs are grouped beneath a broad arcade.





ABOVE: In the library, a Carlos IV mirror from the 18th century is flanked by famille rose jars and Chinese Export platters. On the mantel is a Carlos IV gilt-bronze-and-biscuit clock, from a collection of Buen Retiro porcelain.

ABOVE RIGHT: A 19th-century brass four-poster stands in a small bedroom crowned with a beamed ceiling. The bureau is Fernando VII; the side chair [illegible]ouis XVI Revival style. On the terra-cotta [illegible] is a Shira[illegible] rug

The palaces and grand houses of Seville are traditionally composed of two distinct areas. The summer rooms are arranged around the patio, while the winter rooms, where families escape the humidity and cold, are on the floors above. Either area would be inadequate on its own, but together they are ingenious.

A staircase in a corner of the patio leads to the winter quarters, where the lushness of the garden gives way to a classic, refined drawing room. There, quince-colored walls are hung with allegorical paintings by Spanish, Italian and French masters, a triptych to the Muses by Rubens, engravings of Roman emperors and a magnificent Gobelins tapestry. Suspended from the ceiling is a rare crystal chandelier from La Granja. The furniture and objects indicate a generous aesthetic. There are Edwardian tables, Italian silks, Japanese vases, Italianate mirrors made in Spain, Persian carpets. The dining room is no less eclectic: The walls display Imari and famille rose porcelains, delft, and classical plaster bas-reliefs; the chairs are covered in antique kilims; a corner is obscured by a cordovan leather screen, and in another stands a red-lacquered chinoiserie pendulum clock by Englishman John Taylor.

Ports are always filled with the accumulation of countless journeys and the fruits of commerce, and Seville is no exception. "The English influence comes from the sherry trade between nearby Jerez de la Frontera and Britain; Spanish painting and sculpture almost always drew its inspira-

continued on page 66

WINTER

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A Carrara marble bust of Caesar Augustus of museum quality. Circle of Canova, early 19th C.
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George Hitchcock (1850-1913) Blooming Hyacinths (A Hyacinth Field), ca. 1904-05. Oil on canvas. 16" x 20".
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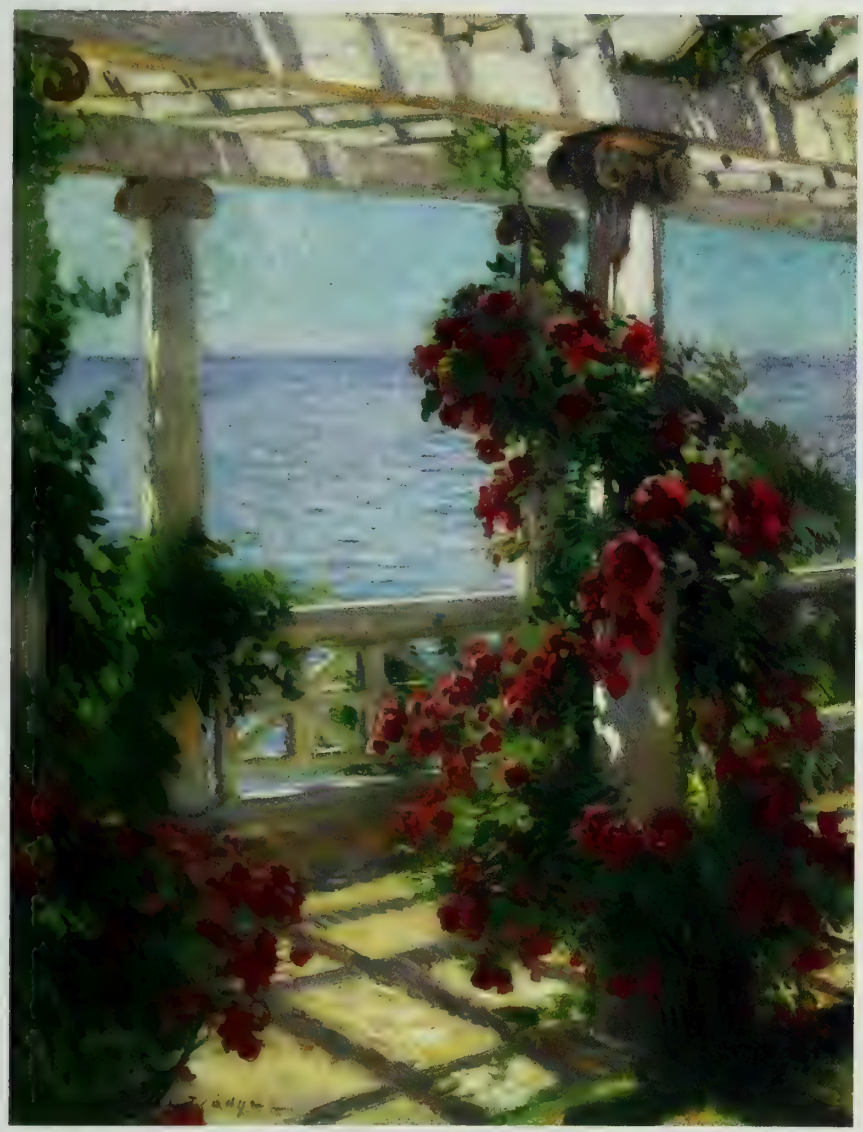
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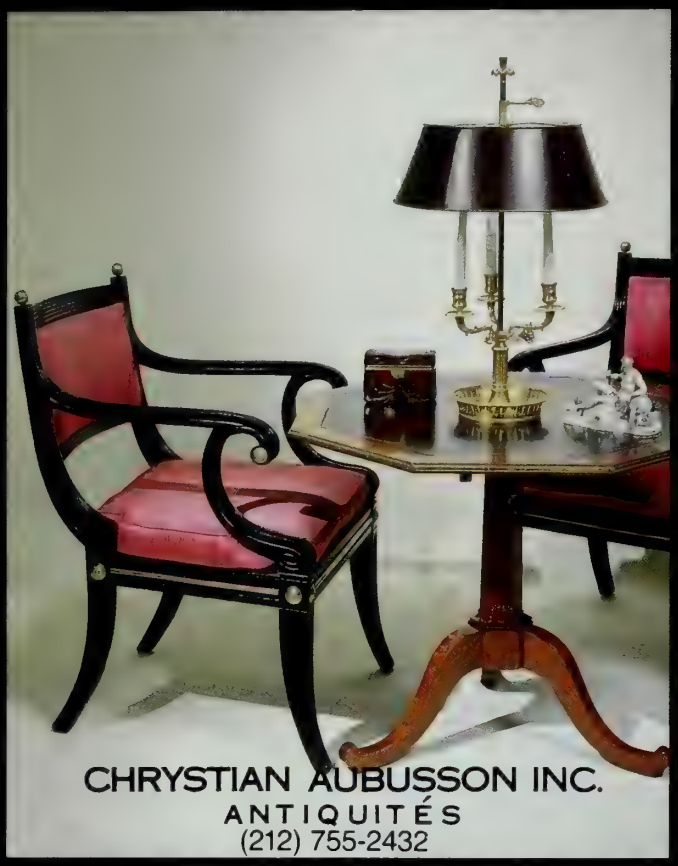
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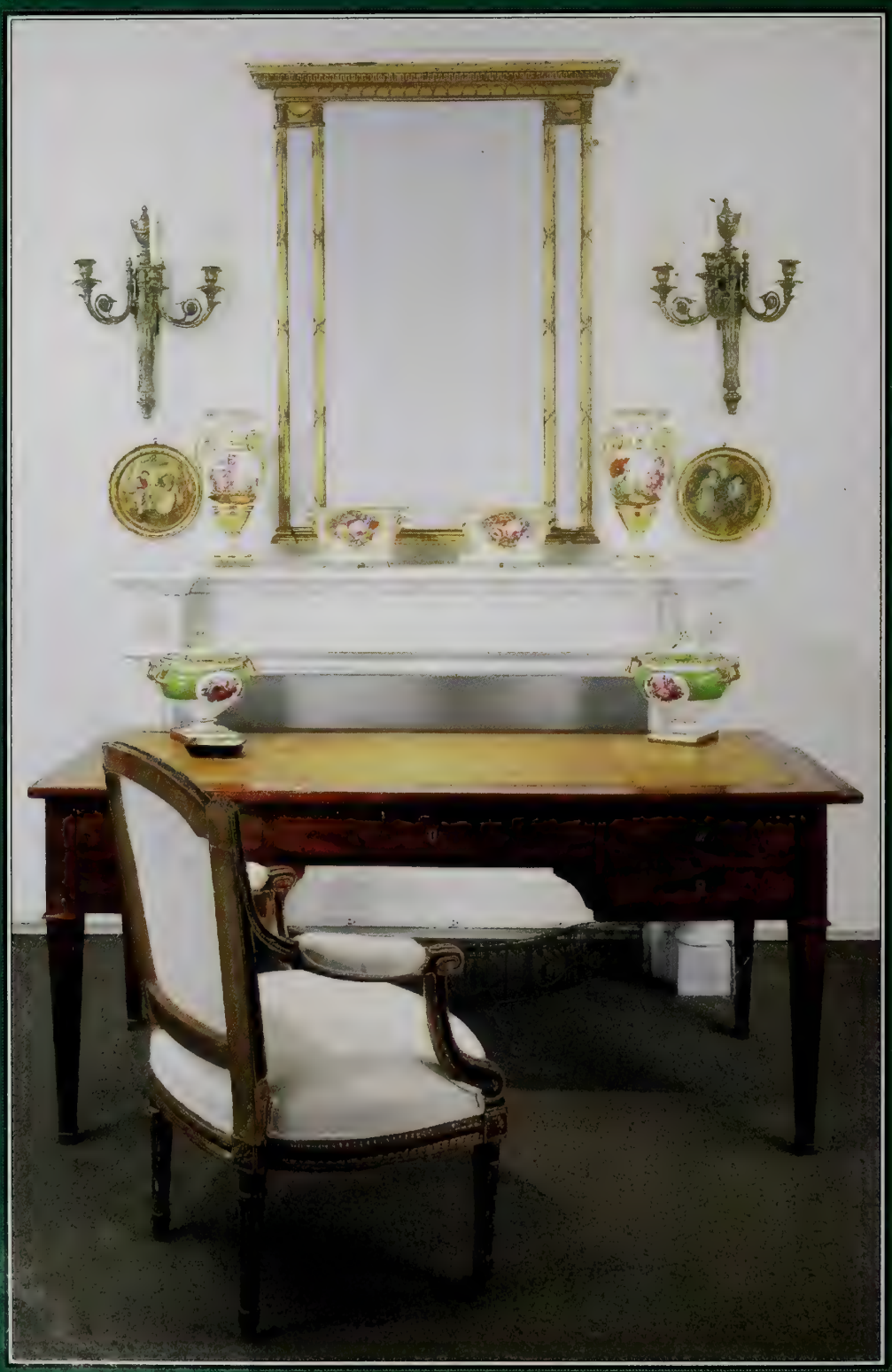
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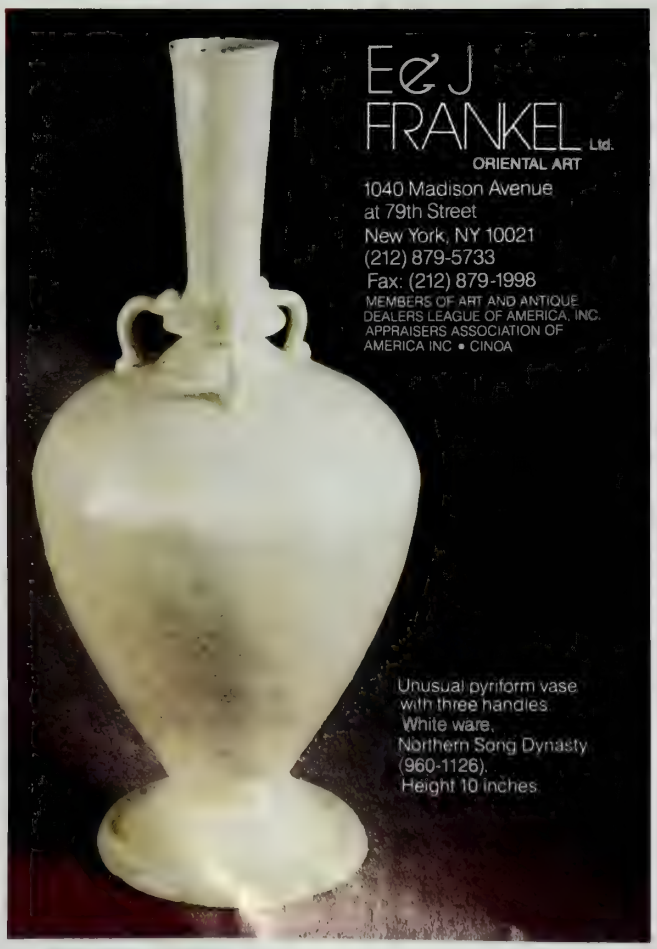
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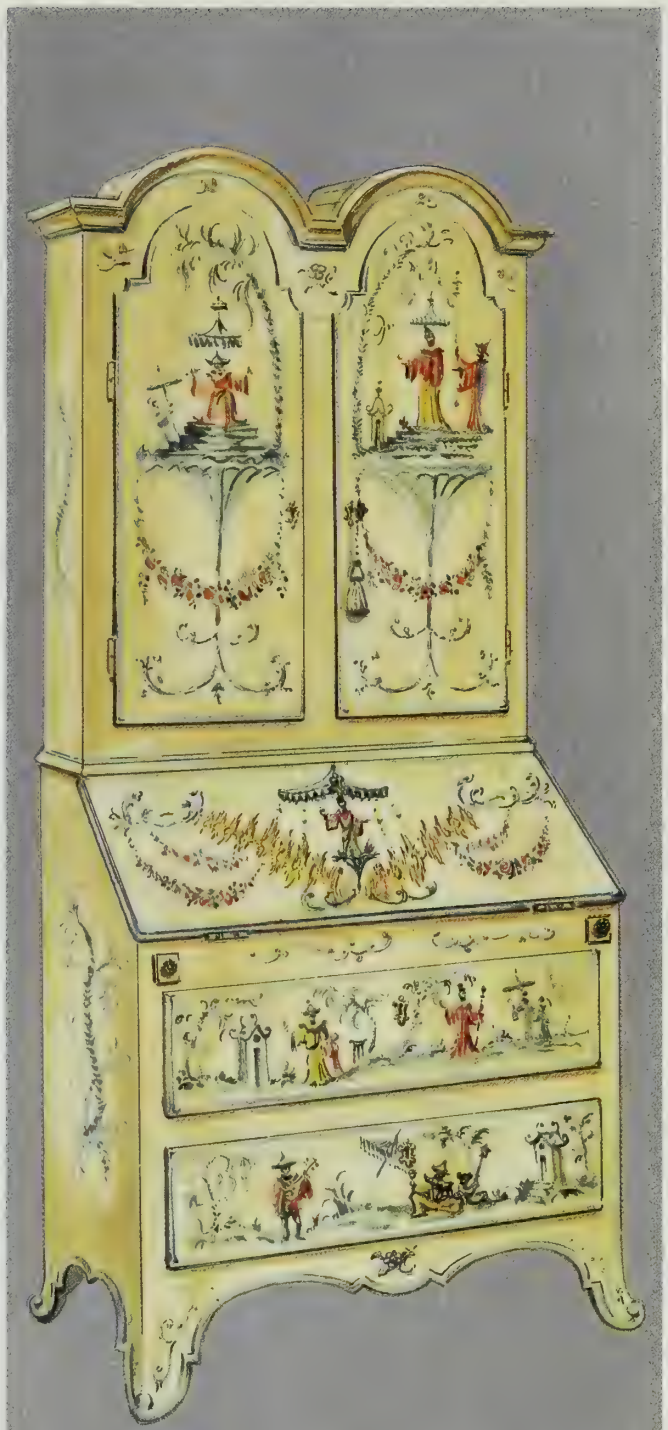
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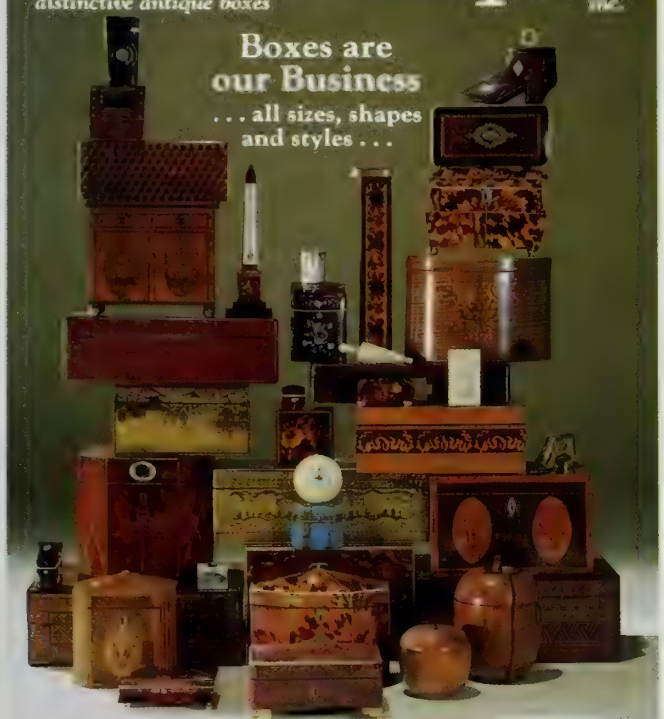
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Fashion Designers in Seville
continued from page 64

tion from Italy; the Moorish legacy was perpetuated in the Mudejar style; and an exoticism came from the Americas and the Orient," explains Rodriguez Caro. "Seville's cosmopolitanism can be witnessed in drawing rooms throughout the city."

On the top floor of the palace, lengthy oak beams span the breadth of a smaller, more intimate sitting room. There, the ambiance is more purely Andalusian. There are polychrome figures of saints, a weighty sixteenth- to seventeenth-century chest from a Portuguese church sacristy, and curiosities like a red-lacquered *botica*, a compartmentalized cabinet used to store herbs and drugs in the pharmacies of old. Above the fireplace is a great segment of one of the polychrome ceiling panels with which the Moors decorated their palaces and important public buildings in Christian Spain. Propped casually in front of the panel is a portrait of a girl by the studio of Velázquez. The positioning, however, is hardly haphazard. "The panel was a gift to Velázquez from his father-in-law," Rodriguez Caro points out. "It is

"This was the way to live in Seville, not in a modern apartment."

extraordinary to think that the two works may well have been displayed similarly in Velázquez's house. Such historical connections and coincidences give objects and houses another dimension."

Somehow it seems entirely natural that José Luis Medina del Corral and José Victor Rodriguez Caro should be ensconced in a palace in Seville. To them, Seville is a muse and their palace a temple. Like the best in fashion and architecture, the Andalusian aesthetic is timeless, and few are as responsible for its renewal as Victorio & Lucchino. □

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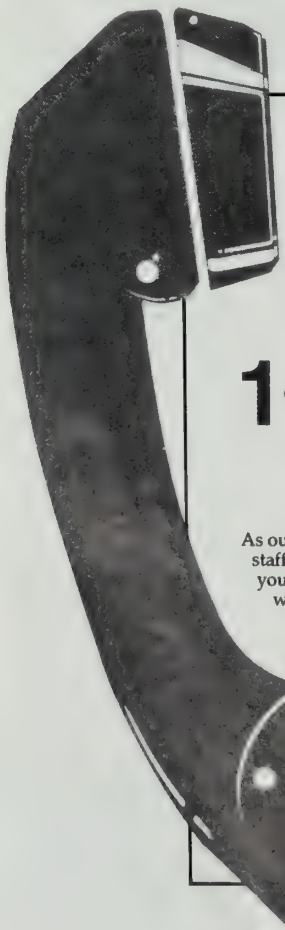


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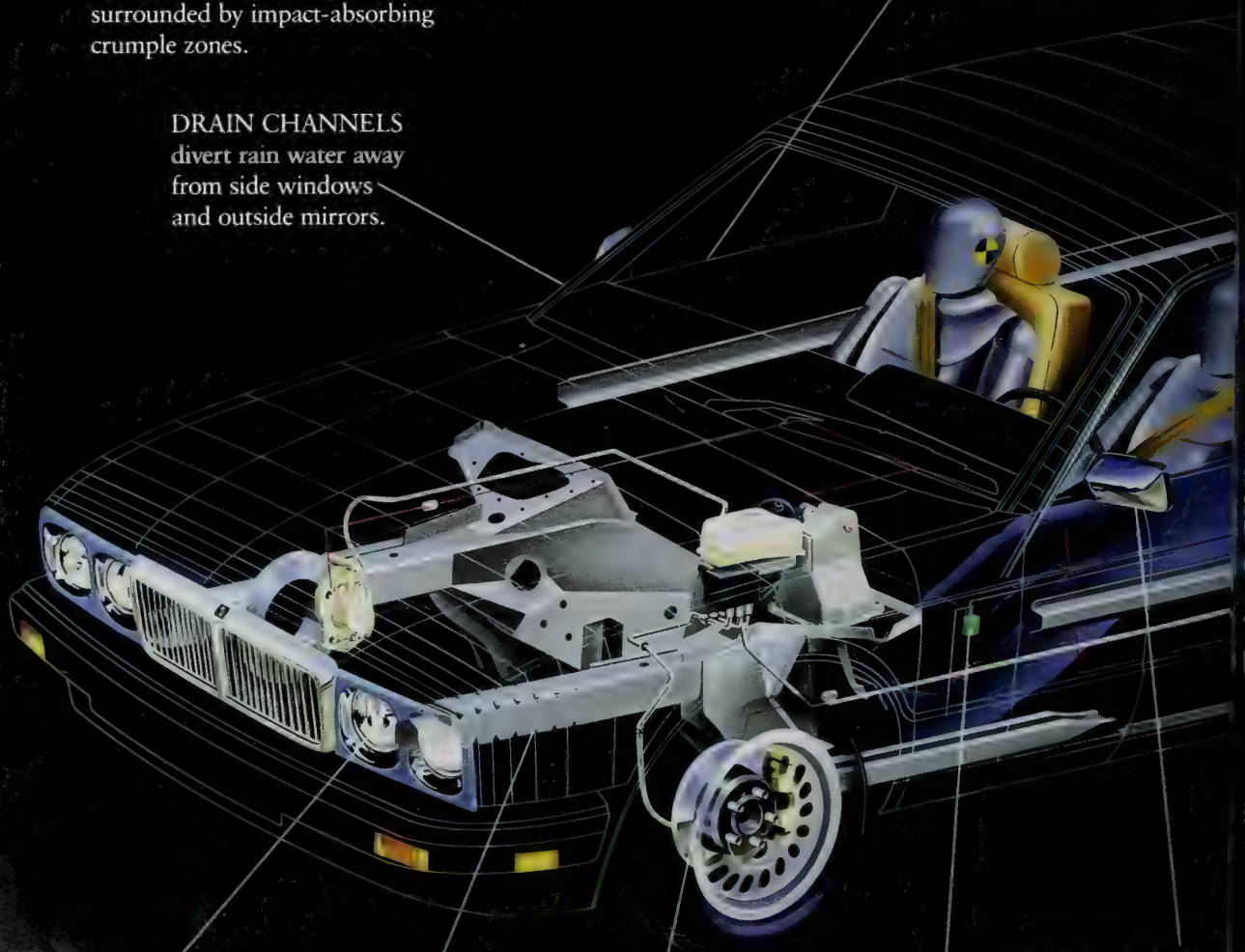
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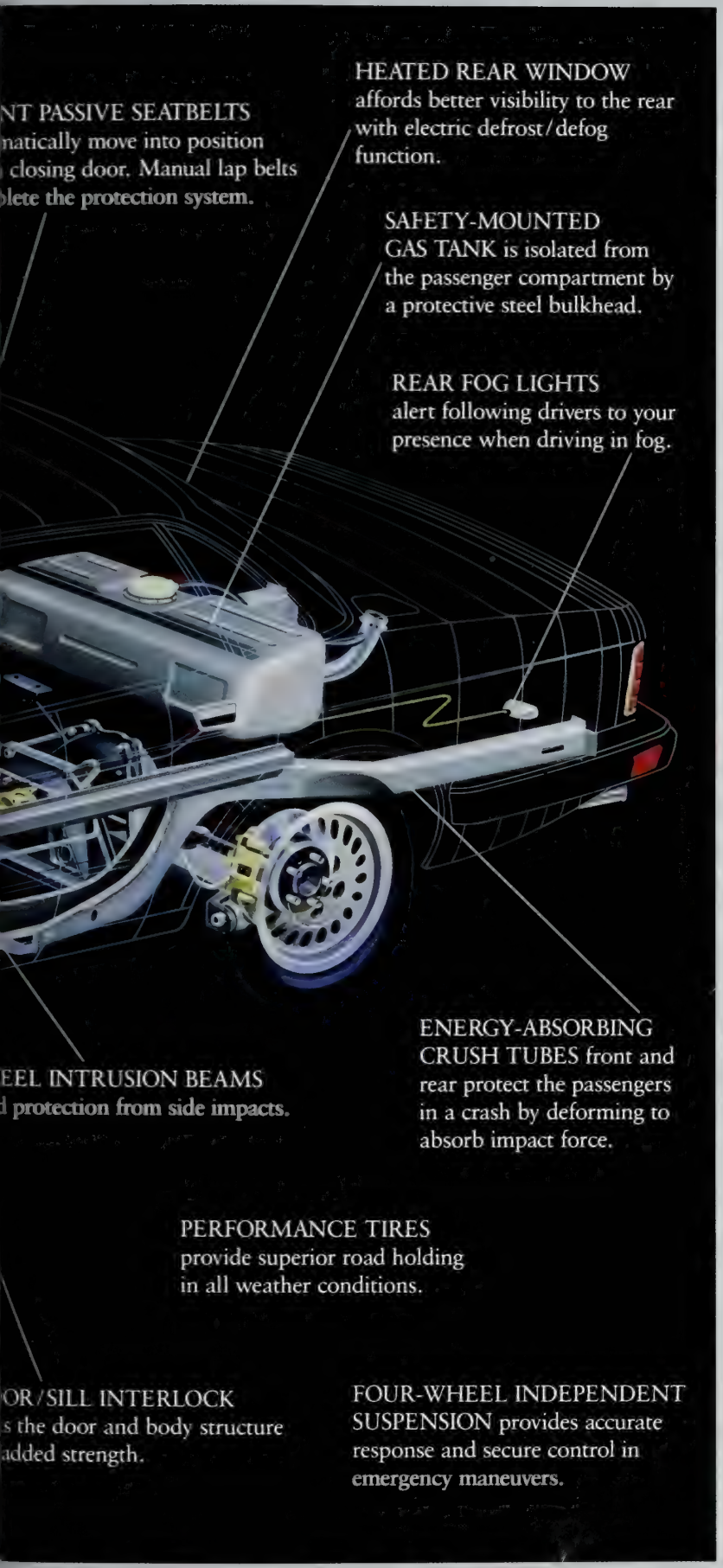
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ARCHITECTURAL DIGEST VISITS:

King Juan Carlos and Queen Sofia

Palacio de la Zarzuela, the Royal Couple's Private Retreat

TEXT BY PETER LAURITZEN PHOTOGRAPHY BY DERRY MOORE



THE ESTATE OF Palacio de la Zarzuela lies less than five miles northwest of Madrid, just beyond the grounds of the university where the then-prince of Spain, Juan Carlos de Borbón y Borbón, was studying shortly before his 1962 marriage to the daughter of King Paul of Greece. The young royal couple came to live at La Zarzuela after their wedding, and some of the most important events in recent Spanish history have been associated with the house.

The baptism in 1968 of their son, the infante Don Felipe, now prince of the Asturias, took place at La Zarzuela and was the occasion for the return to Spain of Juan Carlos's grandmother Queen Victoria Eugenia, the widow of Alfonso XIII. It was



ABOVE: King Juan Carlos and Queen Sofia stand in the gardens at Palacio de la Zarzuela, their official residence near Madrid. LEFT: Originally built in 1634 as a hunting lodge for Cardinal Infante Don Fernando, the house has quoining of gray Guadarrama stone, named for the surrounding mountains. RIGHT: In the king's salon is a portrait of his father, Don Juan de Borbón, painted by Macarrón. Arranged on the 17th-century-style painted and gilded table are framed family photographs and gifts presented to the royal couple by visiting heads of state.





LEFT: La Zarzuela is a private family retreat for the king and queen and their three children. In the main salon, the comfortable slipcovered contemporary furnishings contrast with the tapestries on the wall. Woven in 1778 in the factory of Santa Barbara, Madrid, the large tapestry panel is from the series *Pictures of Customs and Manners* and is based on cartoons by Francisco de Goya. The paintings include a portrait of Queen Sofia.

BELOW: A detail of an 18th-century tapestry panel woven during the reign of Carlos IV and based on a cartoon by Castillo. On the small round table are photographs of the royal family.

there that Spain's last queen found herself in the company of Generalissimo Francisco Franco, who was to continue his almost forty-year rule up to his death in 1975.

Like many of the events associated with La Zarzuela, the baptism was a private family affair. But the palace has played a more public role in the nation's official history. On his proclamation as king of Spain in November 1975, Juan Carlos decided that he and Queen Sofia and their three children would not take up residence in Madrid's royal palace, the vast Palacio de Oriente, but would continue living in the country at La Zarzuela.

It is the king's presence at La Zarzuela that has brought this little-known house into the twentieth century. The high road from Madrid heads toward the Guadarrama mountains. From a gatehouse, manned by armed guards and security officers, a long drive winds for three miles past the rocky terrain of the seemingly boundless royal estate. Deer grazing under indigenous evergreen oak and ilex trees clustered among outcrops in a landscape of hillocks, mounds and knolls serve as a reminder that Palacio de la Zarzuela was originally a hunting estate and that its physical appearance has changed very little from when Velázquez used it as the background for his portrayals of Spain's royal family in hunting attire.



One of these, Cardinal Infante Don Fernando, a brother of the Habsburg king Philip IV and the subject of a Velázquez masterpiece in the Prado, created La Zarzuela as his private preserve. The estate's name supposedly originated with the abundance of *zarzas*, or blackberry bushes, on the property, but *zarzuela* came to have another meaning in Spanish.

The original hunting lodge was designed and built in 1634 by Juan Gómez de Mora, architect of Madrid's arcaded Plaza Mayor, and it was at the lodge that the cardinal infante arranged entertainments where theatrical pieces were accompanied by music. This novel combination gave the name *zarzuela* to a type of Spanish operetta that became widely popular, especially during the nineteenth century, when a Teatro de la Zarzuela was constructed in Madrid. The confusion of these names has led to comic situations themselves worthy of farce. The king tells the tale of his sister asking to be taken to La Zarzuela and being driven to the theater by mistake, where she innocently asked to see Prince Juan Carlos, only to be told that no one there knew an actor by that name.

Today little survives of the cardinal infante's hunting lodge save the modest size and shape of the main block, built of red brick and trimmed in the heavy gray Guadarrama stone quoining typical of Spain's early-seventeenth-century architecture. Some remodeling was carried out one hundred and fifty years later in the reign of Carlos IV by Juan de Villanueva, probably best known as the architect of the Prado. The classical restraint of the late eighteenth century can be seen in the oak boiserie of the palace's main reception hall, where the king





LEFT: Salvador Dalí's *The Cosmic Athlete* hangs in another area of the king's office. Resting on the mantel are an English bracket clock and a pair of 19th-century candelabra. Silver galleon models are displayed on the bookshelves.

BELOW LEFT: A gateleg table with an intricate marquetry top holds 19th-century equine statuary, a marine chronometer and a four-sided clock surmounted by a crystal-enclosed orrery, which was made in London in the early 18th century by Thomas Hildeyard.

BELOW: An *hórreo*—a barn traditionally used for storing grain in Asturias—was presented to Juan Carlos when he was a child, and is nestled in the palace grounds.

and queen receive in private audience overlooked by portraits of Philip IV and his wife, Isabel of Bourbon, attributed to Rubens, the cardinal infante's protégé.

These two old-master paintings are the legacy of the king's ancestors, who were among the greatest patrons and collectors in the history of European art—from Charles V and Philip II, patrons of Titian and the Flemish masters Rogier van der Weyden and Hieronymus Bosch, through Philip III and Philip IV, occasional patrons of Rubens and to whom Velázquez dedicated most of his working life, down to Carlos III, who brought Tiepolo to Madrid, and Carlos IV and Ferdinand VII, who commissioned many of Goya's greatest masterpieces.

Today, most of those masterpieces

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OPPOSITE: The marquetry-and-ormolu pedestal desk in the king's office was designed by Rafael de la Concepción in the early 20th century. The 18th-century Santa Barbara tapestry represents the royal arms of Philip V of Spain.





At Postuero de las Navas, Juan and Anna Abelló's country estate near Toledo, Jaime Parladé designed a traditional Spanish house with an English spirit. ABOVE: A Bernar Venet work stands in contrast with the surrounding plain.

THIS IS BIG country, more like Africa than Europe, a landscape that suggests lions rather than the horses that are at home here. A vast savannah stretches to the Montes de Toledo, and Anna and Juan Abelló own as far as the eye can see.

Juan Abelló's father bought Postuero de las Navas—the name means "the place where cattle can rest and graze"—and seventeen years ago the couple built a sprawling one-story house on the property, which lies southeast of Toledo. It served them well, but when they needed more space, Anna Abelló called upon Jaime Parladé, and the third house they have done together was under way.

"It began as a small thing," the designer recalls, "perhaps a pavilion for Anna's art collection, some larger rooms for their sons, a dressing room for Juan, but it became a big thing. We could have built sideways—there was certainly plenty of space—but the

RIGHT: With ilex trees and the slopi
de Toledo in the distance, mares g
paddock. Part of Las Navas is a stud
the Andalusian horses Anna Abelló

Postuero de las Navas

Anna and Juan Abelló's Country House and Stud Farm near Toledo

INTERIOR DESIGN BY JAIME PARLADÉ TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DERRY MOORE





The house at Las Navas was extensively renovated and expanded to accommodate the couple's art collection and to create a comfortable setting for the family. Parladé found the entrance doors in a local shop and designed the lantern himself. The stone lion, one of a pair, is from El Quexical, the house where Anna Abelló grew up near El Escorial. Landscape designer Arabella Lennox-Boyd laid out an English-inspired garden, incorporating plants that would flourish in a hot, dry climate.

house had already done enough rambling, so we built up. Now people think the new second story is old and the original parts to the side are the additions. Plain, traditional Spanish country house is the style."

Although their main residence is in Madrid (see *Architectural Digest*, March 1990), the couple and their four sons spend weekends at Las Navas, where Anna Abelló breeds Andalusian horses for dressage. She is also an avid fund-raiser for the Prado and a collector of contemporary Spanish paintings and sculpture. Juan Abelló, a businessman and an advisor to Sotheby's in Madrid, collects works by established twentieth-century artists as well as Spanish old-master paintings, several of which are displayed in the country house.

Jaime Parladé's work at Las Navas



ABOVE: Anna Abelló with an Andalusian stallion. In addition to the stud farm, she is working to restore historic buildings in Toledo.

BELOW: Spanish paintings, including Zurbarán's *Education of the Virgin Mary*, hang in the north-facing living room, a cool retreat in summer. Among the antiques are an 18th-century bureau, a Spanish cupboard, an Irish mirror and Jacobean Revival chairs.







reflects his penchant for the English taste. "I am influenced by English living," he says. "That doesn't mean I buy furniture just because it is English—if something is Irish I probably like it even better because it is a bit mad. But I do like the English understanding of refined comfort."

He doesn't just imitate favorite houses in England but develops their styles into something that suits a country house in Spain. At Las Navas, colors are duskier and of the earth rather than the herbaceous border; architectural rules are more flexible—a cornice is interrupted to accommodate a tall four-poster; the half-tester of a bed is set higher to allow for more air in summer. The rooms are distinctly English and Spanish.

The garden is also English, with the local twist that the climate demands. London-based Arabella Lennox-Boyd, who designed a garden for the Abellós in Madrid, first visited Las Navas in June, when it hadn't rained for weeks. She saw little hope. She visited again in October after it had rained, and she began to get enthusiastic. She went first to the Botanical Gardens in Madrid to see what could endure the hot summers and cold winters; then she planned hedges for reliably green enclosures and water for the pleasures of sparkle and sound.

Now, only a year later, the plants of England and the hot south flourish in well-tended profusion, a miracle of green against the surrounding plain. Roses and grapes share an arbor. Plants that thrive in the mists of England—lilacs, hydrangeas and periwinkle—join those known to prefer the hot and the dry: artemisia, agapanthus, oleander, lavender and thyme.

Ask Anna Abelló if she considers Las Navas a stud farm or a country property and her answer is quick. "The horses are an extra. It is a family house first."

Parladé turned part of an enclosed courtyard into a long gallery, which is used for informal gatherings. The japanned partners' desk is Regency. Two 18th-century flower paintings by José de Arellano flank the Queen Anne mirror.







ABOVE: Botanical prints and framed panels of old toile de Jouy fabric decorate a guest bedroom, which is furnished with *faux*-bamboo pieces formerly owned by the prince of Orleans. Painted armchair is Swedish. Parladé set the half-tester of the bed high to allow for the flow of air.

Family is important, and her grandmother Princess Hohenlohe, who was Mexican by birth and German by marriage, has been a particular influence. Anna Abelló grew up at El Quexical, a sixteenth-century house near El Escorial that was designed by Juan de Herrera, the architect of the monastery there. Her childhood was a time when relatively few people in Spain traveled abroad or learned foreign languages, but all of Europe was Anna Abelló's backyard, and her outlook has always been broad.

"I learned a lot from my grandmother's mixture of German, Spanish and English styles," she says. "Jaime knows my family and understands that completely. In her day, decoration was not a must; many aristocratic houses had dark rooms, and family furniture was never moved. A chair to sit on, a bed to lie on—that was enough. She added color, flowers, things to make people feel good at every season of the year. Her rooms were very, very special."

Though Piedita Hohenlohe's grand house has since burned down, its lions guard the Abellós' front door, and its chimneys were the inspiration for new ones at Las Navas. The same big bell calls another generation of children to lunch, and Anna Abelló values it all a great deal. "Things that I love have marked me," she says. Just as she has marked the things that she loves. □

LEFT: In the master bedroom, a four-poster made in England is hung with embroidered draperies that once belonged to Anna Abelló's grandmother Princess Hohenlohe. Parladé "broke" the cornice to accommodate the bed. On the dressing table is a vermeil toilet set given by Empress Eugénie to one of Anna Abelló's ancestors.

El Avellanar

Alberto Alcocer's Estate on the Castilian Plateau



ARCHITECTURE BY ANDRÉS REBUELTA
INTERIOR DESIGN BY DUARTE PINTO COELHO
TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DERRY MOORE



Alberto Alcocer's estate south of Toledo, known as El Avellanar, was inspired by Palladio and by Mudejar, a style of art and architecture developed by the Moors in Spain. "I don't remember who suggested an indigenous construction, Alberto or me," says the architect, Andrés Rebuelta. "But we were on the same wavelength." OPPOSITE: Constructed of local stone and handmade brick, the house, with its pediments, reflecting pools and symmetrical elements, is reminiscent of the Italian Renaissance. ABOVE: The Moorish horseshoe arch that defines the entrance to the house contrasts with the classical pedimented arch leading into the courtyard.

CONSTRUCTION OF El Avellanar, the estate whose name means "the hazelnut wood," began with the collection of stones from the fields. Handmade bricks of local clay were dried in the sun, then fired as little as possible to keep the pale color. The walls of layered stone and brick recall a mode of local architecture that dates back more than nine hundred years.

Alberto Alcocer's house, south of Toledo, is a considerable achievement, and the architect, Andrés Rebuelta, wouldn't mind at all if it were imitated. "I hope others *do* copy it," he says, "and copy it well. I am trying to bring back an architecture that has disappeared." Duarte Pinto Coelho, who designed the interiors, says quite simply, "I wouldn't have thought it was possible to build a house like this anymore."

Yet there it is, part of a landscape that is remarkably flat after a journey through the mountains, and part of a tradition known as Mudejar that was particularly strong in Toledo, the style of Moorish craftsmen working in Christian Spain.

Imagine eleventh-century Toledo, the conquering Christians who had lived in cold stone castles now very comfortable in Moorish palaces with fountains and scented gardens. It's no wonder they allowed Muslim craftsmen to stay on as experts in the alluring arts of the East and as a cheap source of skilled labor.

The result was a new and vigorous architecture of unlikely combinations, north and east. Toledo Cathedral was in the northern, Gothic style, and domestic architecture and small churches were of the local, less expensive Moorish style. Everywhere the two traditions kept close and surprising company. Chapel windows were created out of Moorish arches set with stained glass; wooden doors of Arab geometry were surrounded by Renaissance pilasters and pediments; rose windows had tracery of Moorish brick.

In the same spirit, Rebuelta designed the front door of El Avellanar as a Moorish horseshoe arch to be seen through a classical pedimented

RIGHT: The 16th-century Castilian fireplace, one of many antique architectural elements found for the house, "lends proportion to the living room," says interior designer Duarte Pinto Coelho. "When we first saw it, it seemed too grand, but I knew that once the ceiling and all the furniture were in, it would be all right." Japanese Imari vases and a charger are displayed on the mantel. On the far wall is a 17th-century architectural painting by Lucas de Valdés; 18th-century Italian gilt consoles stand on either side of the sofa at rear. Colefax and Fowler wallcovering.

arch. His intent was not to copy a particular Mudejar building of the past but to use the style "appropriate to the landscape and to Toledo."

He also referred to Palladio, to country houses of Castile and to the specifics of a large country house and working estate today. Rebuelta has scooped up the past, added the present, and the continuum that is architecture in Spain moves forward. It is a continuum that dates back to Rome—invading nomadic Arabs in tents having learned of bricks from ancient Roman civilizations in North Africa and Spain—and one that has gathered styles and history. That suits Rebuelta, who says, "Buildings in only one style have too much grandeur. Local traditions sit better on the landscape."



ABOVE: In the gallery, an 18th-century painting on glass is mounted over a 16th-century friar's chair beside an antique door from the Order of the Knights of Calatrava. Framed in the doorway are a work by Lucas de Valdés and a 19th-century settee from Majorca.

He worked on the principle that if something has been done in a particular way for hundreds of years, there must be a good reason for it. That means due respect for the heat of the Castilian plateau. Walls are over two feet thick, and there is board for even more insulation, then finally the interior finish. Windows are narrow to keep out the heat. Shutters are open at night and closed during the day to keep in the evening air and keep out the sun. The house is cool and dark for midday siestas.

The interior architecture began in antiques shops, with the client and architect working together to seek out elements such as old doors, columns, fountains and fireplaces. For paintings and furniture—Spanish chairs and vargueños from the sixteenth century—the search was again a team effort, with Pinto Coelho often leaving the architect and the owner running to keep up. He works fast. "Duarte has an amazing ability to see what is right immediately," says Rebuelta. "He can do forty London antiques shops in a day. He's like a big engine on the move."

Pinto Coelho buys with expert knowledge in many fields and has a memory for each of the jobs he is working on at any given time. When he sees something, he knows if it's good and remembers where it will look right. The truth is, he is so adept at buying and buys so much that he had to acquire two warehouses in Madrid to store it all—one of which is



at his house. "Then I forgot what was in there," he says. "When I gave a dinner party for the duke of Edinburgh, I pushed everything back and found all kinds of things I had forgotten."

Pinto Coelho is renowned for his ability to prowl around in a client's attic or search the far corners of a house, finding bits of this and that, the good and the not so good, which he combines with speed and style. It's all part of his philosophy that designers should never tell their clients they must throw everything out. "That is against the person," he says. "Even if it's not the best, it's yours and you should use it. But this house was different. It was new, and we had to buy everything."

What did he buy? Comfortable chairs, first of all, because he feels strongly that comfort is more important than decoration. And furniture that shows it has a past, because he wants a room to look as though no designer had ever been through the door. "I like dusty luxury," he says, "but without the dust. That means low-key: things a little worn, but not in pieces. And if something has a fault, that's all right. I put too many things on tables. I see it—and then I go buy more. But I don't believe in doubting what I am going to do. Work at something for days and inevitably you get it wrong. Besides, houses are for living in."

And in El Avellanar the living is very pleasant. Summer days begin early, with guests out riding in the cool of the morning, back for a late breakfast at ten, then swimming as the sun gets hotter, lunch in the pa-

"I like dusty luxury," Pinto Coelho says, "but





"People are often afraid of red, but they shouldn't be," says Pinto Coelho. "I use it because it gives warmth." ABOVE RIGHT: A sitting room intended for Alcocer's daughter features a set of 18th-century Mexican paintings. The gilt lanterns are 17th-century style. Beyond the glazed window is a horseshoe arch that is part of an enclosed loggia.

RIGHT: A 17th-century Brussels tapestry depicting the hunt dominates one wall of the dining room. Adorning the table are Sèvres biscuit porcelain animals. The Philip IV–style chairs are covered in linen from Majorca.

without the dust. That means low-key."



vilion by the pool and then a siesta through the afternoon when it is too hot to go outside.

In the evening the fountains are bubbling, and it is time for a drink and a walk in the cool air. Dinner is always served in different parts of the garden, perhaps among the roses or in the loggia or at small tables set up around the pool. Nights are astoundingly clear in land so high. The landscape is quiet—the only sounds are of wild boar far in the distance, and perhaps the gentle splashing of a fountain on the other side of the garden.

In October the rains come and the fields are green again, and in winter Alcocer uses the rooms facing south. Large lunches are held indoors in a dining room that can accommodate twenty-four. Nights are cold, but the house's thick walls can moderate the cold as well as the heat.

The house is the achievement of three men, but most particularly, says the architect, of Alberto Alcocer. "It wouldn't be possible to build a house like this with a client who just paid the bills. The only way to accomplish something is with someone who is so involved and so enthusiastic that it's a challenge to keep up with him. He was that kind of client. He really loves this house and this land."

It is a house that is very particular to a time and a place. The time is reflected in the optimism and financial rewards of the new Spain, as the nation looks outward to Europe and the world but balances that with a deep appreciation for its roots. For El Avellanar, those roots are firmly in the Mudejar tradition of Toledo. □

"Objects should be amusing, but not priceless," says Pinto Coelho, whose design philosophy holds that "everything in a room doesn't have to be perfect." LEFT: A 15th-century Burgos school wood sculpture hangs in the master bedroom. On the bedside tables, personal objects and a pair of lamps are a whimsical touch. BELOW: Two classical-style busts on the pebble-paved terrace overlook the swimming pool. The arches and horseshoe windows in the fieldstone-and-brick pavilion beyond add an Islamic accent.



Contemporary Aesthetics in Barcelona

Creating a Streamlined Showcase for Spanish Art

INTERIOR DESIGN BY ESTRELLA SALIETTI
AND MARÍA JOSÉ ANKLI
TEXT BY NICHOLAS SHRADY
PHOTOGRAPHY BY JORDI SARRÁ



RIGHT: "Abstract art need not be displayed amid white walls and harsh lights," says María José Ankli, right, of Studio DSAN, who, along with her partner, Estrella Salietti, designed a sophisticated teak-paneled Barcelona apartment for a client who collects modern Spanish art.

"THIS WAS A VERY challenging project for us," says designer María José Ankli, who with her partner, Estrella Salietti, effected a dramatic transformation of a collector's apartment in central Barcelona. Ankli and Salietti, whose Barcelona firm is called Studio DSAN, set the residence's tone by mixing, contrasting and interchanging four primary materials: wood, iron, marble and silk.

A chestnut-colored teak has been used for the walls in the library, the dining room and the halls, and to trace the thresholds. The richly hued wood, like that in a stalwart English men's club or a hallowed medieval library, imparts warmth and continuity throughout the interior. Delineating the teak panels in the dining room are borders inlaid with black marble in geometric motifs. The counterpoint of wood and marble is repeated on the floor, except that there the black marble dominates and the teak is used merely to outline a symmetrical pattern. "The repetition of geometric shapes is ancient, even primitive," observes Estrella Salietti. "It gives the space an exotic air."

The designers made their boldest stroke by filling the apartment with silk. The living room sofas, the floor-

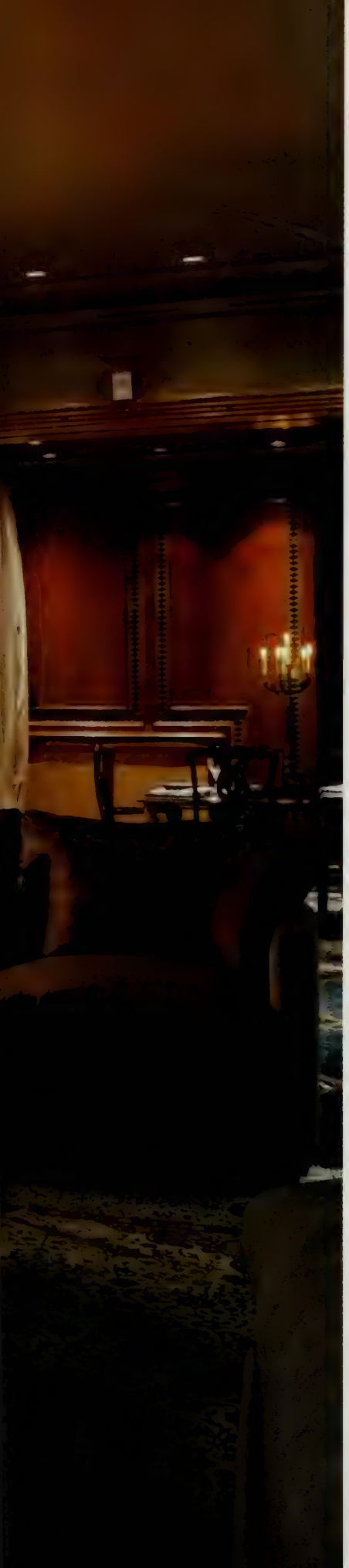


ABOVE: The entrance hall is accented with a black-marble floor cross-banded with teak, a design element that adds continuity to the residence's main rooms. A 1978 abstract painting by Grau, left, hangs beside a 1982 work by Garcia Sevilla.



In the living room, fireplace alcove walls with a matte black iron finish make a dramatic background for a striking work of paint, wood and cloth by Manolo Millares, which is flanked by two Antonio Saura paintings. Chinese fret-back armchairs decorated with mother-of-pearl inlay face an English 18th-century pine mantelpiece and a patinated circular table.







ABOVE: *Storm* by José María Sicilia is mounted over the library's black iron fireplace surround. Teak columns, valances and paneling complement the iron-shelved bookcase. Silk draperies and upholstery soften the linearity of the space.

to-ceiling draperies, the bedroom walls, the bedcoverings and bolsters, are all swathed in silk that ranges in color from mocha to amber. Indeed, if it were not for the fineness of the silk, the teak, the black marble and the oxidized-iron tables would result in too overbearing an ambiance. But used together, these contrasting elements, so distinct in composition and texture, create a delicate and highly original equilibrium.

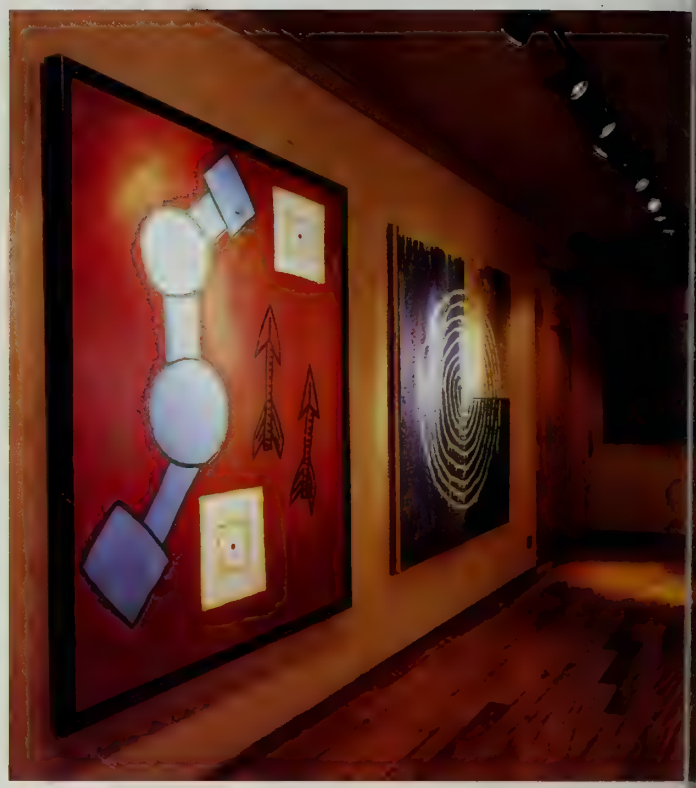
Despite the impact of Salietti and Ankli's design, the interior never obscures the collection of paintings and sculpture that commands both the space and the passions of its owner. The apartment is as much a gallery as it is a residence, and nearly every intervention by the designers—from the sophisticated lighting to the understated arrangement of antiques, from the neutral tones of the walls to the Persian rugs—was inspired by the works of art.

It is a source of surprise and delight that the artworks displayed in so classic an interior are mostly abstract. It is hardly surprising, however, that the works in the apartment are, except for a canvas by American Donald Sultan and a sculpture by Alexander Calder, all by Spanish artists. "We are a nation of painters," the resident says. "For

LEFT: Artworks in the muted living room include *King*, 1962, by Antoni Clavé, left, and a 1980 basalt columnlike sculpture by Javier Corberó, one of four in the apartment. The lamp was created from an antique cloisonné vase.



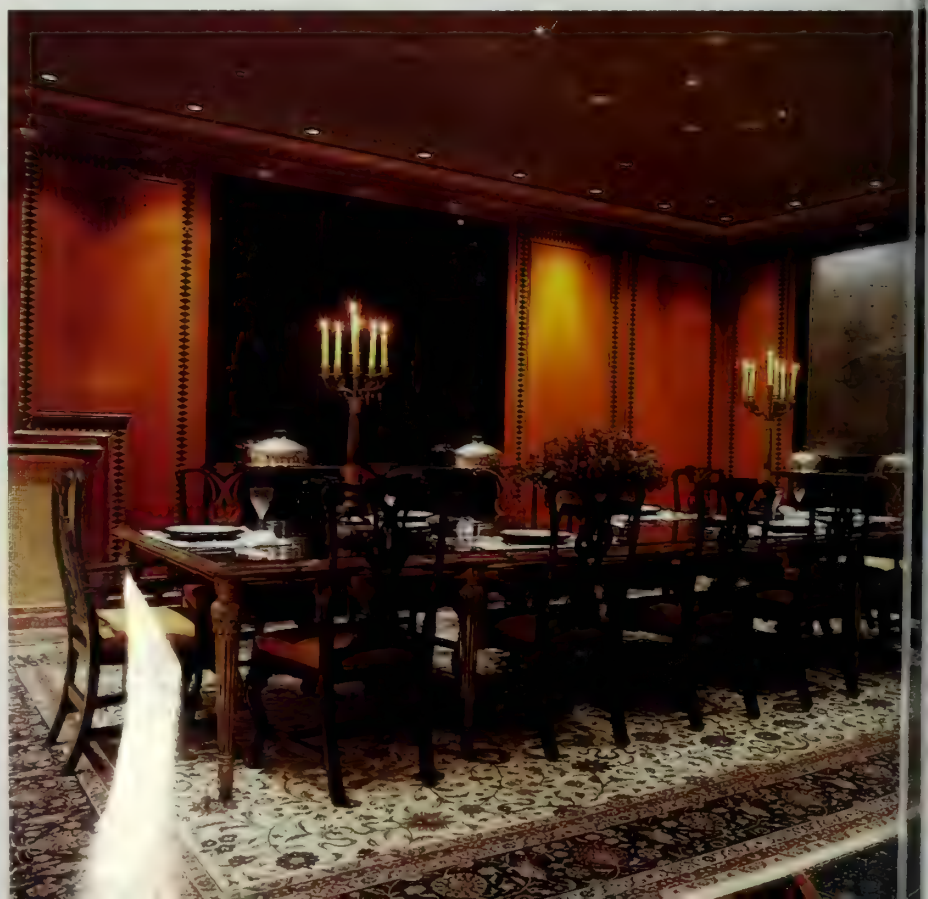
ABOVE: A 1975 sculpture by Luis Blanc on a 17th-century-style hexagonal table centers the hall off the master bedroom. At left is a 1953 work by Salvador Dalí; at right, a 1960 Saura painting.



ABOVE: Stucco walls add architectural interest to the teak-floored main hall, which showcases *Arrows*, 1981, by Garcia Sevilla, *Circles* by Suarez and, at far end, a painting by Miguel Barceló.

me to collect foreign artists while surrounded by such talent would be rather ridiculous!"

The focal point of the collection is the abstract art of the fifties through the seventies, one of the most explosive and prolific periods in modern Spanish art. There are exceptions—like the diminutive canvas of a harlequin from Picasso's Blue Period that hangs in the living room, the Dalí in the annex to the master bedroom, or some works by younger painters such as Miguel Barceló and Antonio Suarez—but by and large, the collection is devoted to abstract artists who were or remain the Motherwells, Johnses and Rothkos of Spain. Artists



RIGHT: Black reve[illegible] panted glass panels punctuate the marble [illegible] walls in the [illegible] room whic[illegible] gold-leafed [illegible] marble tab[illegible] pendale-style [illegible] and [illegible] antique silv[illegible] Castillo.



"There is nothing incongruous about silk in a masculine setting," says María José Ankli. "Think of an elegant bathrobe or a fine necktie." Deeply carved gilt Spanish frames set off a trio of 1976 gouaches by Miró in the silk-enveloped master bedroom.

Luis Feitó, Josep Guinovart, Jorge Castillo, Eduardo Chillida, Antonio Saura and Miguel Berrocal are little known outside of Spain, but their contribution is all the more intriguing since they worked in the stifling conditions of a dictatorship in which abstract art was suspect, and often routinely censored.

A striking canvas by Manolo Millares is above the mantel in the living room; its built-up textures, dark pigments and appropriation of materials like wood and cloth have much in common with the surrounding décor. "We tried to create a symbiosis between the works of art and the interior," says María José Ankli. That symbiosis is again evident in the relation between the weighty black marble of the floors and the four columnal sculptures in black basalt by Javier Corberó placed in strategic corners of the living room. They rise from floor to ceiling, or just short of it, and create a palpable sense of strength and permanence. The collector has known the Corberó family for years, and the sculptor's father, who was a metal artisan, built the gold-leafed brass table in the dining room. "Both father and son are examples of a long tradition of artists and craftsmen in Catalonia," says the collector. "They are constant reminders of my roots."

Although 6,000 square feet of wall space leaves room enough for the most ambitious collection, scarcely a free space remains for new acquisitions. "I have reached the point where I can only exchange one work for another," says the resident. "The collection will not grow, it will merely get better." Surely the difficulty will be in determining just what is dispensable and what is not—the triad of Mirós above the headboard in the master bedroom? The Sauras in the living room? Or perhaps the wooden torso by Berrocal in the entrance hall? Time and tastes will undoubtedly alter the composition of the collection, but the interior by Ankli and Salietti will remain a constant, providing a backdrop and an embellishment to a contemporary chronicle of Spanish art. □

Minorcan Chameleon

An Integrated Design for a Secluded Island Cove

ARCHITECTURE BY F. JAVIER BARBA
TEXT BY NICHOLAS FRADY
PHOTOGRAPHY BY LLUIS CASALS

JAVIER BARBA is convinced that his moment has arrived. The Barcelona-based architect is an apostle of integration. He, and others of his bent, such as Spaniards Elias Torres and Juan Mendoza, crusade for the cause of architecture that blends into rather than eclipses the natural landscape. The architect has built subterranean houses (see *Architectural Digest*, January 1987), mountain retreats and apartment complexes spilling over with gardens. He is working on housing for the Negev Desert. Frank Lloyd Wright is Barba's greatest icon, Le Corbusier his antithesis (with the exception of the chapel of Ronchamp). He was never seduced by the modernist dogma, nor has he been swept up in the frenzy of Postmodernism. Barba long ago arrived at a conclusion that many architects learn only in their twilight: "Popular, vernacular architecture," he says, "is the highest form of all."

In recent years, a steady stream of architectural talent has emerged from Spain. There are Postmodernists like Oscar Tusquets and Ricardo Bofill, the darling of the French, who has built more of his monumental edifices north of the Pyrenees than south. Others, such as Oriol Bohigas and Federico Correa, remain firmly rooted in the modernist tradition. A Spaniard, Rafael Moneo, was formerly the much-lauded chairman of Harvard's department of architecture. Thanks largely to the Olympic Games in Barcelona and the Universal Exposition in Seville, the world will have a chance to see much of their work (and also that of foreigners such as Richard Meier, Norman Foster, Arata Isozaki, Frank Gehry and Bruce Graham). Nevertheless, Barba has few architectural sensibilities in common



"Four buttresses add vertical movement to the horizontal line of the house," says Javier Barba of the residence he designed on Minorca. He used rock from the excavation of the site to sheathe the arched, fortlike walls. The front, southeast facade [illegible] terrace, and windows [illegible] the sea from the kitchen and dining rooms. Behind the structure is a [illegible] watchtower that was incorporated into the house.



ABOVE: "The idea was to extend the roofline of the guesthouse to unite it with the mountain," says Barba. Located on a site above the main house, the guesthouse is covered with rock, roofed with used tiles and decorated with wooden shutters "typical of the English influence on the island," Barba points out. "If an individual truly loves a place, it is rather easy to convince him of an integrated approach," says Barba (below), who believes in vernacular architecture. He studied the patterns of the sun, the wind, the rock formations and the plants and trees in order to blend the house with the surrounding natural elements.

with his high-profile compatriots. The notion of integrated architecture is only beginning to be taken seriously by architectural theorists, builders and professors. Still, he believes that his brand of architecture is the indisputable wave of the future.

To architects, the Mediterranean world has always presented a unique appeal. What better place to demonstrate one's talents than amid the ruins and edifices that have stood at the foundation of Western architecture for millennia? Alas, that very appeal has also doomed the region. Unbridled tourism, indelicate architecture and haphazard urban planning have given much of the Mediterranean coast the character of a paradise lost.

In a sequestered cove on the wild northern coast of Minorca, one of Spain's Balearic Islands, Javier Barba found an ideal setting in which to realize his integrationist plans. His clients wanted a residence built on a steep promontory commanded by a rather martial, turn-of-the-century tower and a smattering of simple outbuildings in a state of collapse. Barba took his portable drafting table and



COURTESY F. JAVIER BARBA

From afar, it is difficult to determine that there is a house there at all.

THIS PAGE: "From the sea one can best appreciate the integration of the house with the entire mountain," says Barba. The older tower is at left. INSET: The floor plan shows the tower as the entrance hall to the new house.



COURTESY F. JAVIER BARBA

some bare necessities and spent two weeks camped at the site. He charted the trajectory of the sun, measured the winds and studied the rock formations and the native plants. He swam out to sea to capture the position of the future house from every possible angle. But it was while strolling along the beach that Barba was struck with the inspiration for the house, and he quickly etched the form in the sand. "The cliffs had to dominate the house," he explains, "not the house the cliffs."

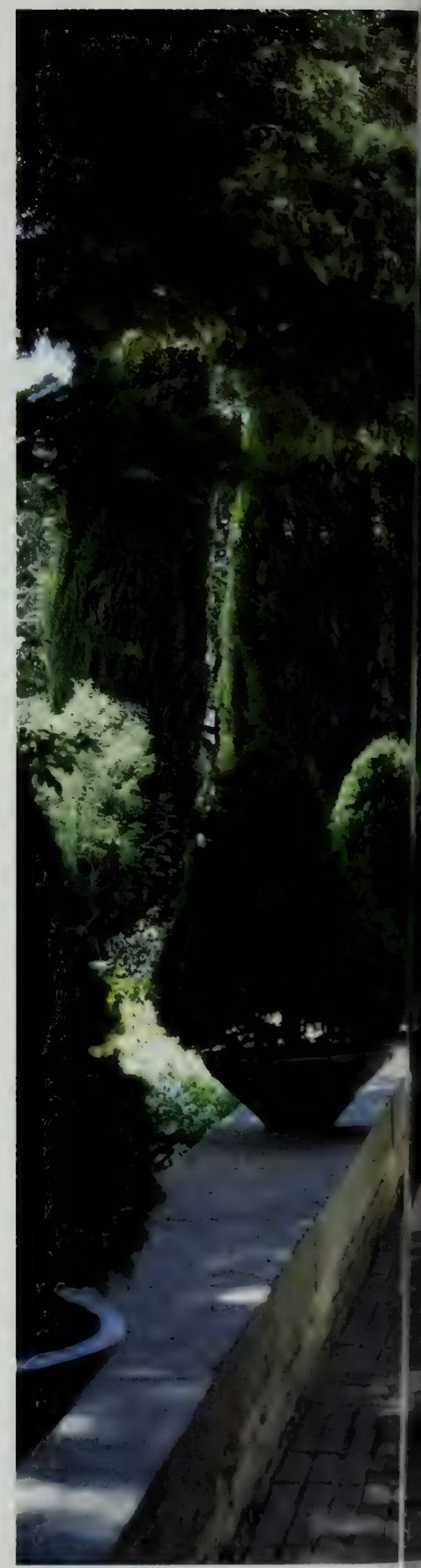
Rather than erect one comprehensive structure, Barba and Alfredo Vives, who collaborated on the architectural drawings, designed a compound consisting of a principal living area attached to the tower, the property's focal point; a separate house that contains the sleeping quarters; and an additional guesthouse built into the hillside. All of the structures are covered with rocks excavated from the site, which creates an air of continuity and solidity. Connecting the compound is an elaborate network of terraces, stone paths, patios and gardens filled with cactuses, cypress trees, lavender and an unknown yellow-flowered plant indige-

continued on page 160









Carmen ("Piru") de Urquijo (above) resides with her husband, Jaime, at Los Molinillos, their weekend estate outside Madrid. RIGHT: A pebble-and-brick-paved terrace leads to the main entrance. The house, built in the 1940s by American architect Arthur E. Middlehurst, combines both traditional Spanish and colonial elements.

Los Molinillos Rising

Piru and Jaime de Urquijo's Rancho near Madrid

TEXT BY DAVID OGILVY
PHOTOGRAPHY BY DERRY MOORE

LOS MOLINILLOS lies only fifty miles from Madrid, past the burgeoning suburbs and out in the huge plain of Castile. Dry, hot and empty, the area has changed little since Hemingway described it in *For Whom the Bell Tolls*. It was, and is, first-rate cattle and partridge country, and it was for that reason that Jaime de Urquijo's father, the marquis de Amurrio, bought the estate in 1939.

"During the civil war, the whole region was in turmoil," explains de Urquijo's wife, Carmen, known as Piru. "The estate was in the thick of the devastation that surrounded the great battle of Brunete in 1937, which eventually helped Franco gain entrance to Madrid. The house was virtually destroyed."

The marquis, a worldly Spaniard, enlisted a California architect named Arthur E. Middlehurst to rebuild and refashion the house. Middlehurst had a special interest in Spanish colonial architecture, convents in particular. He had gone to Spain to design buildings for the Spanish telephone com-





ABOVE: The plant-filled entrance loggia is a groin-vaulted arcade appointed with wrought-iron furnishings that echo the wrought iron of the window grilles and lanterns.



ABOVE: A narrow balcony adorned with wrought-iron railings overlooks one of the patios. The tiled roof and wooden shutters are typical of residences of the Castilian plateau.



Piru de Urquijo's sense of style pervades Los Molinillos, and she has gathered both ideas and pieces for the house on her extensive travels.

pany, then owned by an American firm. Los Molinillos was a welcome opportunity to explore his own interests. He created a rarity in Spain: a hybrid of local and colonial styles. One might call it Beverly Hills Spanish. Los Molinillos could certainly be the backdrop for a Bogart movie, and yet the house is very traditional, with wrought-iron balustrades and shuttered windows. Old-fashioned but comfortable, spacious but manageable, Los Molinillos functions as the centerpiece of the rancho but remains a perfect house for entertaining.

On two sides of the house Middlehurst allowed for a garden, which was designed by Don Cecilio Rodríguez, "the best landscape designer in Spain," according to Piru de Urquijo. The garden has a slightly English feel to it, with long hedges and verdant lawns that contrast strongly with the arid landscape beyond. At one end the lawns are tiered, separated by stone steps. Gaps in the hedges provide vistas and invite walks into the surrounding countryside.

In a Spain ravaged by civil war, the new house was notable in that it contained all of the conveniences that a Californian would expect. "It was considered very luxurious," says Piru de Urquijo, who moved into the house in 1958. It also managed to combine a freshness of spirit with traditional Spanish designs. The loggias, almost like convent cloisters, are hung with wisteria. The courtyard with its central fountain opens onto a view of a high Castilian hill.

Piru de Urquijo had her own clear ideas for the appearance of Los Molinillos, although she acknowledges a debt to her friend designer Duarte Pinto Coelho. The décor was to be dignified yet intimate. "It was so severe," she says. "We had the old carpets copied by the Real Fábrica de Tapices, but otherwise we tried to make it a brighter place, a house for the family." Indeed, the nursery is still used by her grandchildren, whose photographs are found in every corner of the residence.

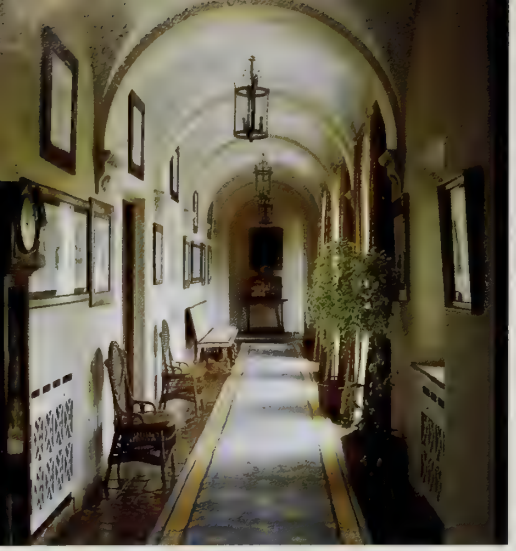
After having to drill for water, Piru de Urquijo added a large pool and terrace with a roofed sitting and dining area lavishly hung with dense white wisteria and canary ivy. Around the pool are white petunias and hibiscus. "I only like one color of flower in each place," she says. "In the living room only pink, in the dining room only white, and so on." Lunch is often served on the pool terrace to the sound of bees working the wisteria.

Piru de Urquijo's sense of style pervades Los Molinillos, and she has gathered both ideas and pieces for the house on her extensive travels. With her husband, she has acquired everything from Santa Gertrudis cattle from the King Ranch in Texas to walking sticks from Scotland to bridge

OPPOSITE: A collection of 19th-century mercury glass from the La Granja glassmaking factory is displayed with an English burl walnut knife box on a living room table. Behind it is an armchair upholstered with embroidered velvet. Photographs rest amid books on the shelves. At left is a tapestry bellpull with a gilt ibex head.



Piru de Urquijo consulted with designer Duarte Pinto Coelho for the interiors of Los Molinillos. LEFT: The living room is composed of several conversation areas to accommodate either small family groups or a large party. A 16th-century tapestry hangs on one wall. The rug is from the Real Fábrica de Tapices in Madrid.



LEFT: Framed prints line the walls of a groin-vaulted hallway. BELOW: In the dining room, a 16th-century tapestry is mounted above a linenfold carved walnut commode topped with a collection of English silver. The pottery is from Talavera de la Reina. A Dutch-style brass chandelier hangs above the table, which is surrounded by Queen Anne–style chairs.

tables from England. Small silver boxes, silver game birds, letter openers and china ornaments are displayed throughout. Leather bags, boots and chaps are collected and used in everyday life on the rancho.

Despite their cosmopolitan tastes, the de Urquijos remain very Spanish at heart. On Sunday a priest comes to celebrate mass in the family chapel attached to the house. Riding around the estate to inspect cattle and game is de rigueur. The horses, which are all bred at Los Molinillos, are beautifully



decked out in tooled Spanish leather with a choice of western or English saddles. There is always a *bota de vino* (a wineskin) at hand to quench one's thirst. As one of the de Urquijo sons, Peter, explains, "Los Molinillos is not far from Madrid, but in its customs it is a very long way."

Los Molinillos is a place of great natural beauty, full of the old world and the new. Above all it is, as Piru de Urquijo says, "a house that binds the family together, and a source of enjoyment for friends and family alike." □



RIGHT: A bedroom is furnished with half-canopied beds covered with flame-stitch-patterned fabric. In the corner is a gilt commode. Carlos IV–Savonnerie-style rug. BELOW: The old stable has been converted into a tack room, with stalls and hitching posts providing storage for boots, hats, horns and other riding equipment. Rocking chairs are 19th century.





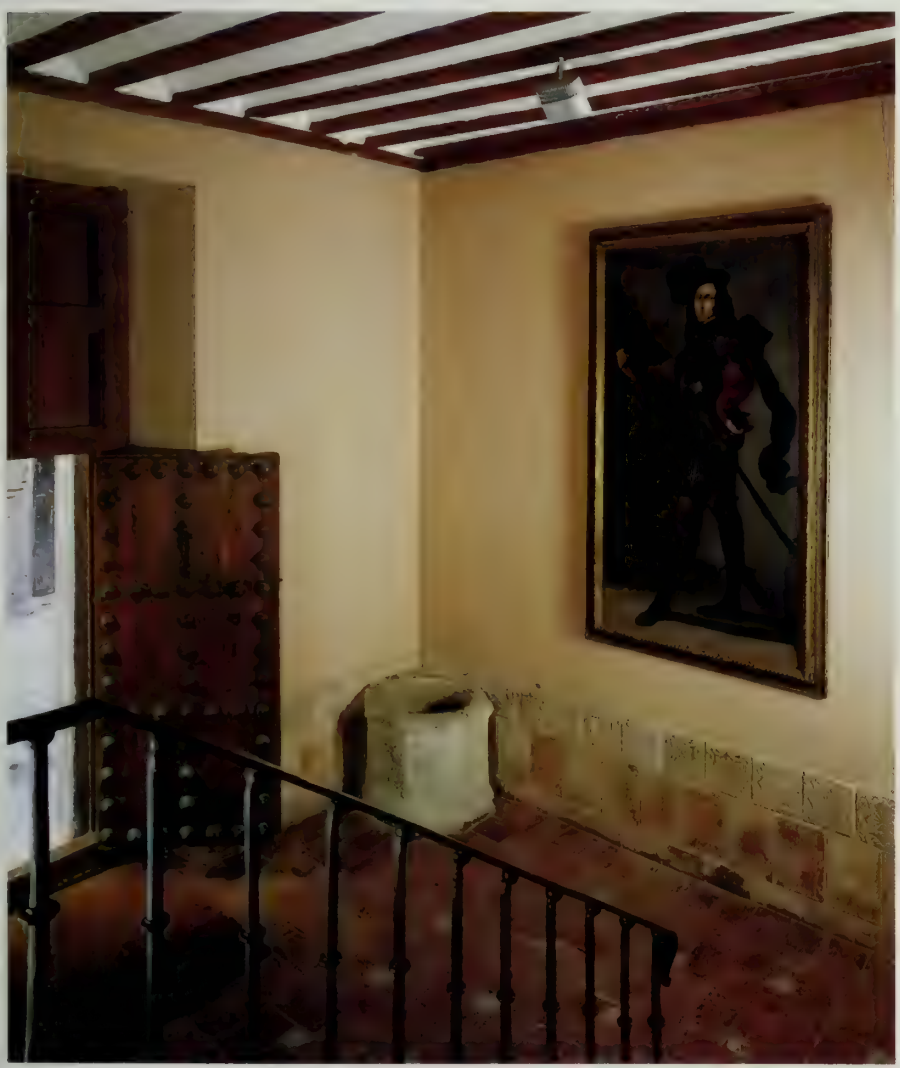
Monastic Spirit in Toledo

Renovating a 17th-Century Capuchin Residence



"In Toledo, houses were conceived not so much behind façades as around their inner patios and courtyards," says Muñoz.

"It was originally the priest's house attached to a Capuchin convent," says designer Paco Muñoz (left) of the 17th-century residence in central Toledo he renovated for a prominent collector. With his wife and collaborator, Sabine Deroulede, and architect Gonzalo Martinez-Pita, Muñoz received Toledo's Royal Foundation Award for the project. BELOW: A circa 1650 painting from the studio of Zurbarán hangs in a hall near a limestone well mouth, which leads to one of the structure's four subterranean *aljibes*, or reservoirs.



INTERIOR DESIGN BY PACO MUÑOZ
TEXT BY MICHAEL PEPPIATT
PHOTOGRAPHY BY JOSÉ LUIS PÉREZ

"We made use of all the original doors, ceramic tiles, wood beams and other antique materials in the restoration," Muñoz says. OPPOSITE: Flowering plants highlight the polished antique pine balustrades on the upper levels of the central courtyard, which is the visual and functional core of the house.

THERE IS SO MUCH history inscribed in the stones of Toledo that a brief visit seems a mockery. Virtually every house and street corner has to be slowly absorbed if one is to understand the extraordinary degree of civilization that was achieved there. For no less than five centuries, the three dominant cultures of the Mediterranean—Jewish, Christian and Arab—not only coexisted but cross-fertilized, making Toledo one of the great centers of learning, as well as of tolerance, in the medieval world.

What better place to choose as a retreat from modern Madrid, little more than an hour's drive away, particularly for a prominent businessman with an outstanding art collection to house? The contrast could hardly be more complete: The round of board meetings and carefully orchestrated international deals, as well as the constant claims of fax and phone, fade automatically in these ancient streets.

The businessman in question was browsing in an antiques shop in Toledo one day, with no thought of becoming a householder there. "I slowly realized that it wasn't so much the antiques that interested me as the actual shop," he explains. "It was in a beautiful seventeenth-century house next to a Capuchin convent. I found out that it had been built for the head of the convent and that its four ancient water reservoirs still functioned, two of them under the patio and the other two in the wine cellar. I was fas-



cinated, and before I really knew what I was doing, I asked the antiques dealer whether the house might be for sale. Not only did he say yes, he also named a price. It didn't seem unreasonable, so I accepted right away. Then I sent someone over from Madrid to conclude the sale, and he came back to me with a mournful look, saying, 'But you've bought a ruin!' Of course, he was right in a way. I'd been so enraptured by the purity and the proportions of the old house, I hadn't really taken into account the amount of work that had to be done to it.

"Once the main restoration was done, I wanted to avoid the studied effect of having every piece of furniture from exactly the right period and so on. I wanted somewhere to come with friends and be comfortable. Those were the basic guidelines I gave Paco Muñoz when I asked him to redesign the place for me."

The house stands on a narrow, winding street, reached through a maze of other narrow, winding streets. "Do you know why Toledo has such narrow streets?" asks Paco Muñoz, long one of Spain's foremost designers. "It's for military reasons. Any invading force would have to advance in single file, which made it easier for the Toledan military to pick them off one by one. The other result is that the façades of the houses are not as important as they might be in a city where you have enough space to step back and admire them. In Toledo, houses were conceived not so much behind façades as around their inner patios and courtyards."

Time and again in Spain, especially

LEFT: Artworks in the living room include paintings by Antoni Tàpies, right, Manolo Millares, above the fireplace, and Francisco Farreras, left. The Plexiglas table, as well as the 17th-century Spanish tables, holds 17th- and 18th-century repoussé-silver objects that are "probably from the factories of Granada and Salamanca," notes Muñoz. Upholstery and drapery fabrics are from Manuel Canovas.



"Some of our concepts were quite modern, such as knocking down walls to turn smaller rooms into more spacious ones," the designer explains. ABOVE: Two still lifes, a 17th-century work by Alejandro de Loarte and a 16th-century painting by Blas de Ledesma, are mounted in the dining room. European pewter measures are displayed on the mantel.



"We chose white fabrics that would be reminiscent of the Capuchin nuns' habits in honor of the monastic spirit the house retains from its previous occupants," Muñoz says. In the master bedroom, *The Priest of Aldea*, an early-20th-century work by José Gutiérrez Solana, hangs above a metal side table adorned with a silver tazza. Candlesticks are 18th-century Spanish; kilim is from Afghanistan.

during the summer months, people move to the patio, which becomes the undisputed center of any household that has one as the bone-dry heat climbs toward the upper nineties. Rooms are kept shuttered against the sun from early morning onward, which provides some measure of relief. But as the heat mounts in the early afternoon, when Spaniards begin to think of taking their leisurely lunch, attention shifts to the patio, which often adjoins the kitchen and is cooled by awnings.

"I knew the courtyard had to be the protagonist, the hero of this house," Paco Muñoz says. "So we decided to put glass along one whole side to increase the light in what had been a very dark house and also to ensure that the courtyard became the focal point of the residence. We also took down walls between some of the smaller rooms on all three floors so that the space could be opened up. After all, my twentieth-century client has a very different lifestyle from that of the religious dignitary for whom the house was originally conceived. The major transformations took a year and a half to complete, and I was delighted when we were honored with Toledo's Royal Foundation Award for it, because there had been nothing conventional, to say the least, about the restoration we had done.

"As far as decoration was concerned, it was to be kept as simple as possible," he continues. "Very few things and very few colors. I find rooms where there's one dominant color very soothing. We decided on white—perhaps we were influenced by the white habit of the Capuchin nuns who live next door! We had the walls whitewashed and put in lots of white cotton. At one point, we were so purist that even the pictures in the living room—an El Greco and a Tàpies—had white backgrounds. Of course, the house has evolved and filled up somewhat since, but the dominant color still tends to be white."

During the restoration, Paco Muñoz and his team, which includes his wife and collaborator, Sabine Deroulede, and architect Gonzalo Martinez-Pita, scoured the countryside to find the coffered doors, shutters and tiles of exactly the right date and



Another bedroom features an elevated seating area, while a 19th-century French birdcage rests on top of the low partition wall. A small work by Joaquín Sorolla hangs in the bed alcove, at left. On the pilaster is a painting by Claudio Coello. Above the sofa is a 16th-century religious painting by Juan Antonio de Frias y Escalante. The armchair was designed by Gaudí; the kilim is Turkish.

origin to replace the unsalvageable elements of the old house. In a rare concession to color, Muñoz broke up the terra-cotta floor tiles with *azulejos*, the small blue-and-white wall tiles that are traditional decorative motifs in Spain. Otherwise, strict sobriety reigns, forming a perfect background for the owner's collection of paintings and objects. The paintings, both ancient and modern, are mostly Spanish, ranging from the fine still lifes that hang in the dining room to the contemporary Spanish works that dominate the living room. Silver is another of the resident's passions, and finely wrought candlesticks, fruit dishes and vases of filigreed flowers form a lustrous leitmotiv that runs throughout the rooms.

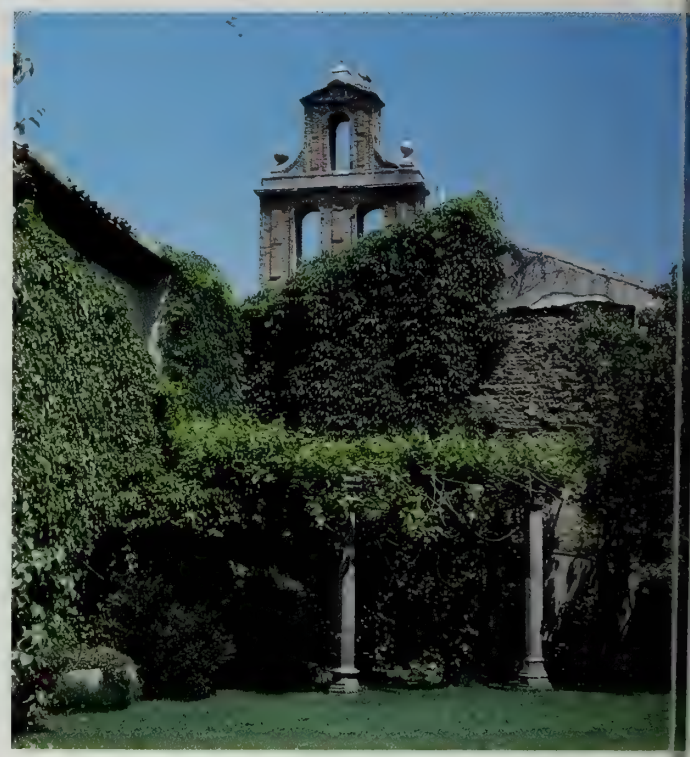
"As far as decoration was concerned, it was kept as simple as possible," Muñoz says. "Very few things and very few colors."

A house in such an ancient center of learning as Toledo would be seriously lacking if it contained no books, and indeed there is an entire library containing rare volumes and historical documents that the resident has collected. "I invite a lot of friends to spend a few days in the house, whether I'm there myself or not," he explains. "Many of them are writers, and they seem particularly drawn to Toledo." Small wonder, given the extraordinary literary history of the city, where several languages were spoken, written and translated on a regular basis throughout the Middle Ages. It is comforting to know that, through the sensitive restoration of the house and the owner's generosity in lending it to friends, the harmony and civilization of Toledo find a positive echo in the late twentieth century. □

A Castilian Legacy

The Count and Countess of Orgaz's 16th-Century Town House

TEXT BY PETER LAURITZEN
PHOTOGRAPHY BY DERRY MOORE



THE HANDSOME sixteenth-century town house of the count of Orgaz in the ancient kingdom of Castile encompasses almost as many phases of Spain's rich history as does the count's own illustrious family. "We have an archive here with documents that go back to the twelfth century. Long ago I used it to prepare a Ph.D. thesis on the history of the counts of Orgaz and transcribed over four hundred pages with my computer. Unfortunately, at just that point I realized that I'd never manage to go through it all again in order to actually write the

RIGHT: The count and countess of Orgaz, who live in a 16th-century stone town house in a family compound in Castile, are the contemporary caretakers of an illustrious heritage dating back to the 12th century.

"The decoration in the house is a contrast between sixteenth- and seventeenth-century pieces and the Isabellino style of the nineteenth century," says the count (below left), who was assisted by interior designer Duarte Pinto Coelho. BELOW RIGHT: A profusion of climbing roses envelops a window. OPPOSITE: The entrance hall's imposing wrought-iron gates are 16th century.







thesis, so it simply never got done."

The count's easygoing charm, dry sense of humor and quiet dignity conjure up the traditional portrait of the Spanish grandee. In his case, however, *grandee* is not just a figure of speech but identifies him as a descendant of that small band of Spanish aristocrats who, alone among noblemen in early-sixteenth-century Europe, were given the right by the emperor Charles V to remain with their hats on in the royal presence. Even today the Spanish monarchy preserves the continuity with this romantic past: As recently as June 1991, King Juan Carlos held a reception at the Royal Palace in Madrid for the three hundred and twelve Spaniards distinguished by the *grandeza de España.*

The Orgaz palace has had a number of other noble names associated with it, including that of the Lesquinas family, who brought it to the counts of Orgaz by marriage in the early eighteenth century. "I still farm one of the Lesquinas estates near Burgos," says the count. "There's a ruined family castle on the property, and I managed to salvage eight fifteenth-century arches and install them in the courtyard of this house."

His residence no longer bears a specific name, however. "It's not really a palace, you know. There was a pompous tendency to call any large town house a palace, but there's nothing palatial about this building," he maintains. "In fact, it was used as a granary for over a century. It became inhabited again early in this century when my grandfather's doctors told him that he should not stay in Madrid during the summer. My grandmother remembered this abandoned property, and the doctors agreed that the climate here would be ideal. From our house in Madrid he brought the Victorian-style furniture, which in Spain



The Annunciation by Pedro Ruiz Gonzalez and a trio of portraits of the count's ancestors, part of a series painted in the 18th century, hang in the red reception room against rich damask walls. A 17th-century chair, foreground, stands with a writing table of the same period.



is called Isabellino after Queen Isabella II. Meanwhile, my uncle, a very cultured and widely traveled diplomat and collector who loved the house, began to decorate it with sixteenth- and seventeenth-century Spanish and Italian pieces."

The present count of Orgaz inherited the house in 1971 and set about remodeling it to suit his wife and their family of four boys and a girl. "As you can see from my grandfather's furniture in the dining room, the house was still arranged in a very Victorian way," says the count. "Indeed, it had only two baths at the end of long passages and no central heating. The winters in Castile can be very cold, and when the children were younger, we used it throughout the year as a weekend house with a large family reunion at Christmastime."

But the transformation that took place involved more than the mere addition of modern comforts and resulted in something well beyond the average Spanish weekend house. "Thank goodness most of the furniture was already in the house when we began to decorate," says the count. "Castilian furniture had been quite cheap, but it soon became very expensive. In addition to the pieces my uncle collected, we decided to bring to the country what sixteenth- and seventeenth-century things we had in Madrid, including some religious paintings and statuary, along with a collection of ecclesiastical silver that didn't really suit the Madrid house."

The countess of Orgaz and her husband also received help "from a friend of ours named Duarte Pinto Coelho," she explains, referring to one of Spain's finest interior designers. "All that I know about decoration I learned from him," the countess continues. "I like his taste, and we usually try to do things the way he wants."

The world at large knows the name



ABOVE: The library's 17th-century Spanish writing table is paired with a 16th-century armchair covered in velvet with a panel of embroidery. Ceramics are from Talavera de la Reina.



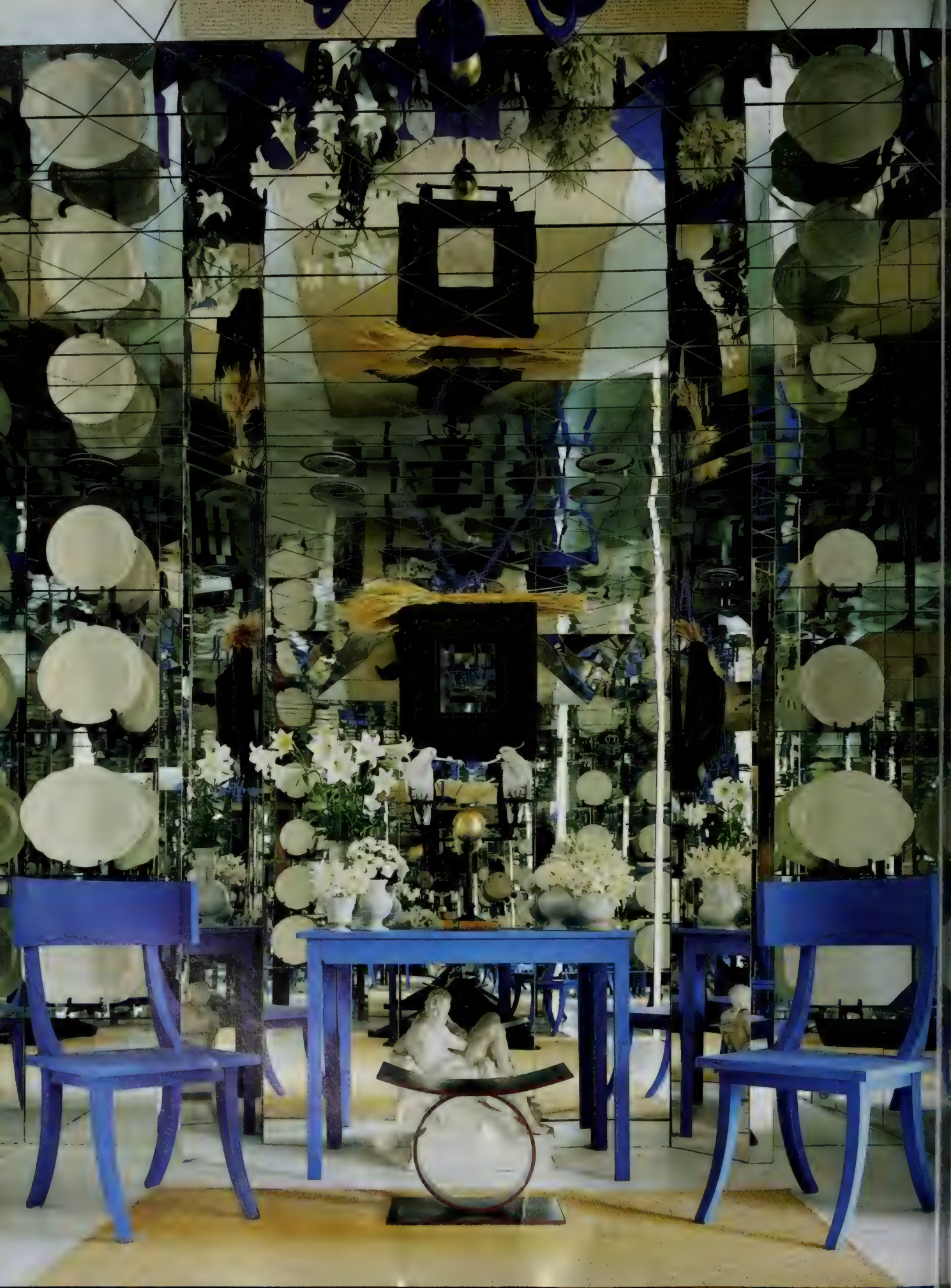
RIGHT: In a co... beamed library, a series of 18th-cen... portraits over... looks a collection ... Many o... the works were bou... nd 18th centuries with parchm...



of Orgaz best from the famous painting commissioned from El Greco and still in the chapel for which it was painted in Toledo. The painting has been described as one of El Greco's greatest masterpieces and is called *The Burial of Count Orgaz*. A huge altarpiece executed in 1586, it depicts a legend concerning an ancestor of the count who had died more than two hundred and fifty years before. The story goes that Don Gonzalo Ruiz had proved such a benefactor of the church of Santo Tomé in Toledo that when he died, both Saint Stephen and Saint Augustine, richly attired in their ecclesiastical robes, came down from heaven to lower him into his tomb. "Don Gonzalo Ruiz de Toledo wasn't actually a count of Orgaz, though," says the present holder of the title, putting the record straight. "He was the lord of Orgaz, and the ti-

continued on page 160

The Burial of Count Orgaz, generally regarded as one of El Greco's masterpieces, can be seen in Toledo's church of Santo Tomé, for which it was painted in 1586. A young boy, believed to be the artist's son, stands in the foreground pointing to the miraculous appearance of Saint Stephen and Saint Augustine, who are lowering the nobleman into his tomb.





A Madrid Original

Designers' Imagination Flourishes Above the Plaza de Oriente

INTERIOR DESIGN BY ROMÁN ARANGO AND PIN MORALES
TEXT BY MICHAEL PEPPIATT
PHOTOGRAPHY BY JOSÉ LUIS PÉREZ

Interior designers and artists Román Arango and Pin Morales have once again reinvented their Madrid residence on the Plaza de Oriente. "Your apartment has to change as you change, otherwise you are no longer comfortable in it," says Arango. OPPOSITE: A collection of Alcora ceramics is endlessly reflected in the entrance hall's mirrored walls. Arango created the parrot sculpture, center. ABOVE: The living room looks out to the Royal Palace.

"MADRID ENDS HERE," Román Arango says, looking out over the Plaza de Oriente from the apartment he and his partner, Pin Morales, have recently redecorated. "That's one reason why it's such a marvelous place to live. You're in the city, but you're always looking beyond it." The view takes in the vast classical façade of the Royal Palace, on the other side of the plaza's formal gardens, and the distant, snowcapped Sierra de Guadarrama. "You can see why the old Spanish royal family decided to build their palace here," adds Pin Morales. "Even when the summer gets as hot as a furnace, you have the coolness of the mountains before you."

In the evening, as the traffic dies down and people gather to take the air in the plaza's gardens, the old palace life of courtiers and their in-

trigues seems to stir in its shadows. It comes as little surprise to find that the supreme recorder of that life, Diego Velázquez, had his studio nearby and had much the same view as Arango and Morales. For the past year the designers have been transforming their apartment with that mixture of radical inventiveness and simplicity of means that is the essence of Spanish style.

What is particularly entertaining, even liberating, in their design is that their very secure sense of themselves allows them to blend elements and styles that in other hands would tend toward either the portentous or the skittish. Each of the rooms is a universe unto itself. The hall of mirrors, faceted so that every object reverberates endlessly, is more hilarious than alarming, particularly given its mock-imperial armchairs painted in powder blue and Arango's sculpture of two parrots, titled *Talking for the Sake of It*. Guests are thus forewarned that vacuous talk is not encouraged.

The living room, with its commanding view of the palace, is nevertheless the most comfortable and accepting of places. The music of the spheres is evoked in the system of circles that have been painted on the walls and covered with paper so that they glow through with a slightly uncanny but purely beneficent light. Echoing the grand universality of the spheres are two sculptures by Arango. The white sofas are as deep as beds and argue against formality for those who recline on them.

Only a considerable feat of memory could recapture the apartment in its



previous incarnation, when the designers first established themselves there (see *Architectural Digest*, September 1980). It had been handsome and harmonious but noticeably more sedate. "Pin and I went to Washington on an extended stay in the late 1980s," Arango recalls, "and the whole experience of living abroad took us out of ourselves in the most agreeable way. We loved being in an atmosphere where lots of interesting people are posted for a few years and are much freer and more communicative than they would be otherwise. When we got back to Madrid, we no longer felt at home here. So we decided to do it all over again."



ABOVE: A ceiling of sky and clouds, hand-painted by the designers, softens the library, which is filled with books on art and architecture. A row of plaster busts overlooks the colorful sofas; the low table exhibits a spherical sculpture by Arango.

"We tend to work instinctively," says Pin Morales, "and since we have joined forces on so many projects we don't have to consult much. But if there's been a general trend here, I think it's that we're very interested at the moment in how to create entire atmospheres with a minimum of objects and materials."

A sophisticated simplicity runs through their approach. The walls of the study, like those of the living room, have been covered with nothing more than paper. "It's a particular kind of paper that butchers use," explains Morales with a smile. "If you sand it down a little, it makes the most perfect neutral gray background for showing things." The study, which acts as a kind of antechamber to the well-stocked library of books on art and architecture, is given over to works of art, most of them by the residents themselves. While assemblages full of mysterious or ambiguous associations are the particular passion of Arango, Morales creates symbolic alphabets on large canvases or works up a dazzling new combination of motifs for a theater curtain.

The two artist-designers have no intention of creating one characteristic style and then reproducing it time after time. They are as restless as they are inventive. If it's not new, they say, it's not worth doing. Not every creator can afford such a motto. But given this latest display of their talents, it's clear that Román Arango and Pin Morales have that rare gift of continuous self-renewal. □





LEFT: "We used the circle, a familiar universal symbol, as a motif so our guests would feel at ease," says Morales. The living room's walls have been painted with circles and covered with butcher paper to create a neutral background for the art. Sculptures are by Arango. RIGHT: Pin Morales, left, and Román Arango.



A bold calligraphic painting by Morales, which is flanked by a pair of wrought-iron torchères, commands the study, along with enigmatic assemblages by Arango. "I am never happier than when I'm making up these games," he says. Double desk is 19th century.





"More and more, this is the place where I can really get down to work," says artist Antoni Tàpies of his country house in Campins, nestled in the hills behind Barcelona. He and his wife, Teresa, purchased it from a Catalan farmer about 30 years ago. The house's late-19th-century façade adjoins a much earlier structure that dates from before the 15th century. After a day of working in his studio, Tàpies often takes long walks in the surrounding forest of cork oak and parasol pines. "Local bandits used to hide in the woods up until the last century," he says.

Antoni Tàpies' Spanish Diptych

The Artist's Life in Campíns and Barcelona

TEXT BY MICHAEL PEPPIATT PHOTOGRAPHY BY AURELIO AMENDOLA



Campíns

BELOW: "When I am in my studio I am seeking, checking that what I have brought to life succeeds in convincing me, as I am the first spectator of my paintings," the artist once explained. "I strive to make them speak and offer a clearer vision of reality, and this changes with time as history and human knowledge evolve." Tàpies, who stands amid several paintings typical of his later style, often works on the floor. The studio was designed with a balcony around its top to allow him the distance to view canvases in progress.





"IF YOU GO TO the edge of the terrace, you can just make out the sea," says Antoni Tàpies, pointing down the wooded hillside toward Barcelona and the Mediterranean. The sprawling, clangorous port city where the [illegible] spends most of his life seems a [illegible] away from the deep green [illegible] country house at Campins, [illegible] drive into the mountains [illegible] Catalan capital. The [illegible] the forest of cork [illegible] house heighten [illegible] living artist, [illegible] Campins have [illegible] "In Barcelona [illegible] business [illegible]

to concentrate fully," says Tàpies. "But here, I do nothing but work. I wake up early and write—I was ill as a young man and got used to writing and drawing in bed. Then I have breakfast and go straight into the studio. There are no interruptions, because we're completely isolated. In fact, we explored the area for two summers in the late fifties without being aware that the house existed. When we did find it, it seemed perfect for that very reason.

"The house is actually larger inside than you'd imagine," Tàpies continues. "The façade is late nineteenth century, but parts of the structure go back to before the fifteenth century. When work was being done to it, we discovered some coins beneath the stairs that date from the first counts of Barcelona, way back in the early Middle Ages. The house had always been lived in by farmers—mountain farmers, mind you, who made a difficult living from the land. We liked that feel about it, my wife, Teresa, and I, so although there were some minor changes, we kept it as we found it. All of the furniture, for instance, comes

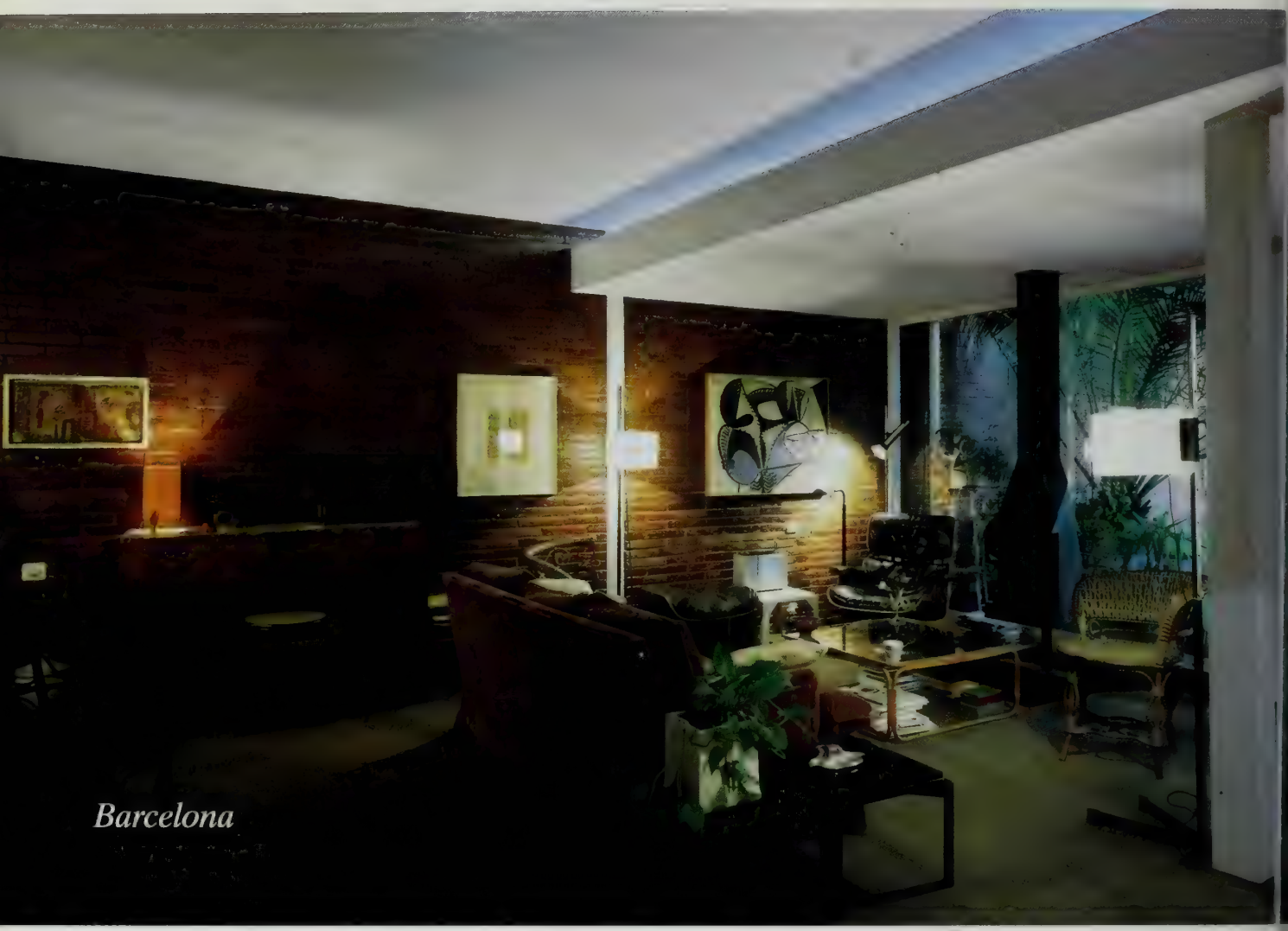


"I've always compared the attitude of the artist to that of a mystic. They both follow a path which slowly leads towards an ultimate vision of reality. When you arrive at that point, it's difficult to talk about it. . . . It's not so much knowledge as inner experience." ABOVE: Centering a living room wall over the fireplace is one of Tàpies's paintings. The room's whitewashed walls and rustic ceiling help maintain maximum simplicity, reinforcing his desire to create the overall atmosphere of a well-kept country farmhouse. Many of the furnishings throughout are by Catalan artisans. The rug's design was based on one of the artist's drawings.

For Spain's most famous living artist, retreats to Campíns have become an absolute necessity.

from this region, which is very Catalan in spirit—another reason why we feel so at home here."

For all their simplicity, the rooms in the house are perfectly proportioned, which may explain why the Tàpies paintings blend in quite naturally. Imbued with a powerfully subversive imagery developed during the Franco regime, Tàpies's art derives its universality from the flux in which it exists.



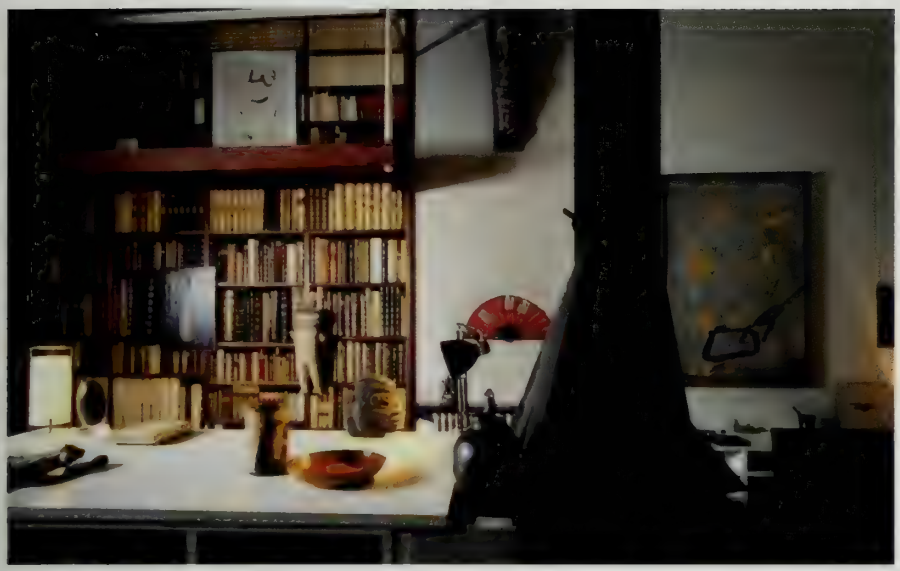
Barcelona

What first brings to mind Oriental calligraphy can also evoke a crack in a wall or a portent of disaster. Intellectually sophisticated, the paintings contain the humblest of materials—straw, rags, string—and represent such unprepossessing entities as a foot or a discarded pair of pants, eloquent of man's comic vulnerability in the context of eternity. Tàpies touches on all this without seeming to, so that when it is least expected his pictures abruptly open onto the unknown. But however violent or derisive they may appear, these works are also filled with sly humor and deep compassion. Many of them have originated in the heart of [illegible]'s country retreat: the studio he [illegible] just behind the house.

"It's a perfect studio, designed fo[illegible] me by an assistant to José Luis Sert, the man who did the Miró Foundation in Barcelona and the Maeght Foundation in Saint-Paul-de-Vence, in the south of France," says Tàpies. "Most of the time I have several works under way at once, and I get most done during the summer, when I can spend three months or so here. Nowadays I do my best work in the morning, and although I often go back into the studio after lunch, I don't tend to start on anything new. Toward the end of the afternoon I take a long walk."

Relaxation plays little enough part in Tàpies's daily round. In Barcelona, where he lives most of the year, the duties of an internationally acclaimed artist and prominent figure in Spanish public life make inroads into the precious time he can devote to his art. Yet he continues to be unusually prolific as a painter, sculptor and engraver. This would be more activity and responsibility than most people would care to contemplate, but for the soft-spoken Catalan, whose friendliness and modesty seem unchanged by public honors, one significant achievement was lacking until recently.

For years, Tàpies had wanted to establish a foundation to house his own collection of his work and foster aspects of contemporary and Oriental culture that have always interested him. Eventually, after considerable efforts and despite some vigorous local opposition, he found a worthy site: a splendid town house in the heart of Barcelona. Restoration began on the landmark building, which



BELOW: A 15th-century Nepalese statue and a hanging Japanese scroll are displayed in the library along with a small fraction of the artist's extensive collection of books. Many of the works are studies on Oriental philosophy, which has had a major impact on Tàpies and his art. "I think that all contemporary art has been influenced by non-Western art. But I came to Oriental art through my early interest in science, when I was very concerned about the nature of reality, the structure of matter and problems of space, time and causality."

When Tàpies and his wife return to Barcelona, they live in a tranquil house they had built in the heart of the city. The Antoni Tàpies Foundation, which exhibits his own works, is one of the artist's many interests there. ABOVE: In the library is a de Kooning drawing, top shelf, and a painting by Tàpies. A Mexican sculpture is set near an Artigas vase, foreground.

OPPOSITE: The living room's windows look out to an inner courtyard, which serves as an island of quiet amid the noise of the surrounding city. Hanging on the brick wall from left to right are an Egyptian papyrus and works by Paul Klee and Pablo Picasso. The house was built in a residential area of Barcelona next to the home in which Teresa Tàpies was born and raised.



was designed by Lluís Domènech i Montaner in 1879, but the plan's opponents took up arms when Tàpies erected a sculpture resembling a huge ball of steel wool on its roof, in full view of the crowded avenue below. Nevertheless, in the summer of 1990, the Antoni Tàpies Foundation was inaugurated, and Tàpies declared that he hoped it would help achieve "ideals that are impossible to realize in a single life for want of time and resources." Several exhibitions later, the quality of the works exhibited and the elegance of the space itself have already made the new venture one of Barcelona's great cultural attractions.

At home in the city, Tàpies and his wife have managed to preserve an atmosphere of well-regulated domestic calm that no amount of high-level art-world pressure appears to affect. Their house has been built around an inner courtyard filled with plants so that it is virtually sealed off from the noise and glare of the street. "We explained to the architect who designed it what we wanted," Tàpies points out, "and he said, 'That's halfway between a factory and a monastery.' I don't know whether that's true, but it suits us perfectly. There's a studio downstairs, a living room on the middle floor and a library upstairs."

The simple feeling of the country residence is amply carried over to the Barcelona residence, so that only two things really attract the eye. One is the magnificent collection of rare books that Tàpies, a passionate bibliophile, has assembled. The other is the extraordinary combination of ancient, Oriental and modern art. "I don't think of myself as a collector," Tàpies remarks. "The point of these works for me is just that I admire them and that they inspire me in different ways." In the slightly mysterious half-light of the house, the images take on a particular intensity, not the least because, beneath them in Tàpies's studio, new images that respond to their distant call are waiting to be born. □



"I think of these rooms as a neutral or enhancing setting for the objects I collect for myself and my clients," says noted antiques dealer and collector Manuel Ordaz (above), whose Madrid apartment is in the Salamanca district.

A Philosophical Collection

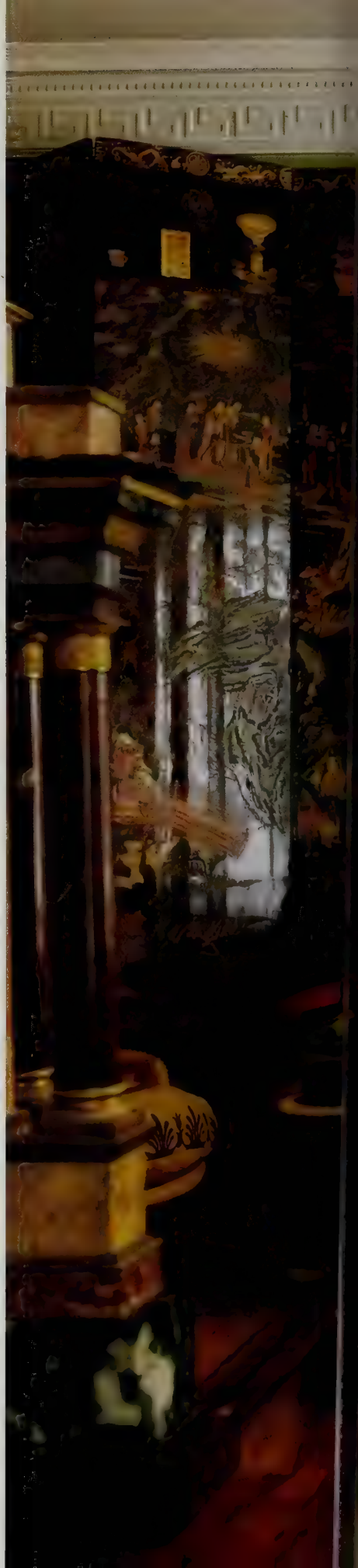
Antiques Dealer Manuel Ordaz's Madrid Apartment

INTERIOR DESIGN BY MANUEL ORDAZ TEXT BY PETER LAURITZEN
PHOTOGRAPHY BY DERRY MOORE

IN THE HEART of the Salamanca district, one of Madrid's smartest residential and shopping areas, stands a rather undistinguished nineteenth-century apartment house partly hidden by trees. The building's dark, cool entrance archway is only steps away from some of the city's most famous and elegant emporiums. A plain, unostentatious door on the landing of a worn staircase opens to reveal a timeless realm of artistic treasures that has little to do with the bustling world of fashion outside.

It is the home of Manuel Ordaz, a

RIGHT: A 17th-century Dutch gilt mirror is hung on an 18th-century coromandel screen in an annex to the living room. Atop the English table are an 18th-century famille rose covered jar and a collection of 18th-century English silver-mounted coconut cups. FOLLOWING PAGES: The artworks in the living room include a 16th-century Venetian portrait above the William Kent–style fireplace, a portrait of Catherine of Alexandria attributed to Pellegrino Tibaldi and a trio of classical marble sculptures. The *faux-marbre* low table holds a bronze by Camillo Paderni. A Neoclassical figure stands within an 18th-century marble portico, in foreground. Cuenca carpet.











"I don't do a great deal of entertaining, although close friends and a few select clients come here to dine with me," Ordaz says. Highlighting the dining room is part of Ordaz's collection of Kangxi and Qianlong blue-and-white porcelain. A painted panel in the style of Jean Pillement is above an Italian Neoclassical-style console. By the window, a 1st-century marble head of Marcus Aurelius is displayed on a *faux-marbre* pedestal. The Italian marble-topped table is surrounded by Chippendale-style chairs.

collector and antiques dealer who in the past few years has acquired international fame as an interior designer (see *Architectural Digest*, August 1991). Within his sanctum, Ordaz reveals himself [illegible]spired philosopher of art and [illegible]s philosophy concerns the li[illegible]ul, and in that it seems inte[illegible]ish. Yet the objects and w[illegible] he has collected come from many sources other than Spain.

"Painting is the supreme art form," he asserts. "Painting is more important to me than sculpture or furniture or objects or porcelain." Ordaz is one of Europe's most knowledgeable and respected dealers, and when he begins to recount the history of the great old-master paintings that have passed through his hands, his love of painting does seem to outweigh his love for the other art forms that crowd his apartment.

There, the designer has evoked the atmosphere of an ancient ancestral palace. The beautifully proportioned living room rises to an exceptional height and is overlooked by a gallery illuminated by small square win-



In a sitting room, an early-19th-century French drawing over a circa 1810 English brass-mounted cabinet is framed by 17th-century Italian bronze busts of Roman emperors, on wall brackets, and late-18th-century marble emperor busts. Famille rose porcelain plates and a large jar are arranged nearby. Two bronzes, a faun by Lequesne and an Italian centaur, stand on the 19th-century English table. The Louis XVI commode at left holds Kangxi and Qianlong porcelain. Above it is a Carlos III Spanish mirror. On the pedestal is a 1st-century Roman urn.

dows: not the kind of space that can be found in most contemporary interiors. "This room and the one adjacent are, in fact, the piano nobile of a late-eighteenth-century garden pavilion that stood on the grounds of a country house outside Madrid's city walls," explains Ordaz. When the walls were torn down around 1860 and the area was developed by the marqués de Salamanca, the pavilion was swallowed up by the building. Originally the pavilion consisted of the ground floor, the piano nobile and an attic. Ordaz created the gallery out of the attic, giving the living room greater height and more daylight. The late-eighteenth-century crystal chandelier, like the ones in the dining and sitting rooms, is from the royal manufactory at La Granja, established in 1728 under Philip V, the first Bourbon king of Spain.

"I learned of the existence of the rooms from the marquesa de Aldama, who owned the building. You can still see her coat of arms etched on glass door panels throughout the house."

It is Ordaz's collection of furniture, objets d'art, paintings and classical



ABOVE: A biscuit porcelain figure group by Filippo Tagliolini, who was chief modeler of the Naples Royal Porcelain Factory founded by Ferdinand IV in 1771, rests beneath a Regency mirror. The gilt-bronze candelabrum is from the Great Palace in Pavlovsk, which is outside of St. Petersburg.

sculpture, however, that gives the apartment the air of belonging to another time. There are important works such as the Titian over the fireplace and a Pietro Longhi nearby. "Most of the old-master paintings I handle are brought here," he says. "Paintings of that quality need a special setting; they can't simply be put on display in a shop." The long passage that links the living room to the rest of the apartment is hung like a gallery. When Ordaz reveals the provenance behind the pieces in his collection, his enthusiasm becomes most apparent. He turns to one of the two classical busts in the dining room and touches lightly on a history that encompasses the names of the great age of European collecting: Cardinal Mazarin, Louis XIV of France, Philip the fourth earl of Pembroke at Wilton. Another brief excursus touches on the symbolism of the exquisite bas-reliefs on two first-century A.D. funerary urns in the sitting room. "Lord Pembroke's inventories at Wilton say that both of these urns were probably restored by Piranesi," he says.

Nearly everything that attracts Ordaz's eye has a story of almost fairy-tale fascination. The rich detail of the histories is reflected in the quality of

continued on page 162

RIGHT: ...ed-leather chinoiserie screen dominates the master bedroom. At the fo... ...tury Spanish bed is a boulle marquetry writing table topped with 18... ...x porcelain cachepots, Louis XVI obelisks and a clock by Campine. ...y polychrome figure, right, is by Juan Martínez Montañes.



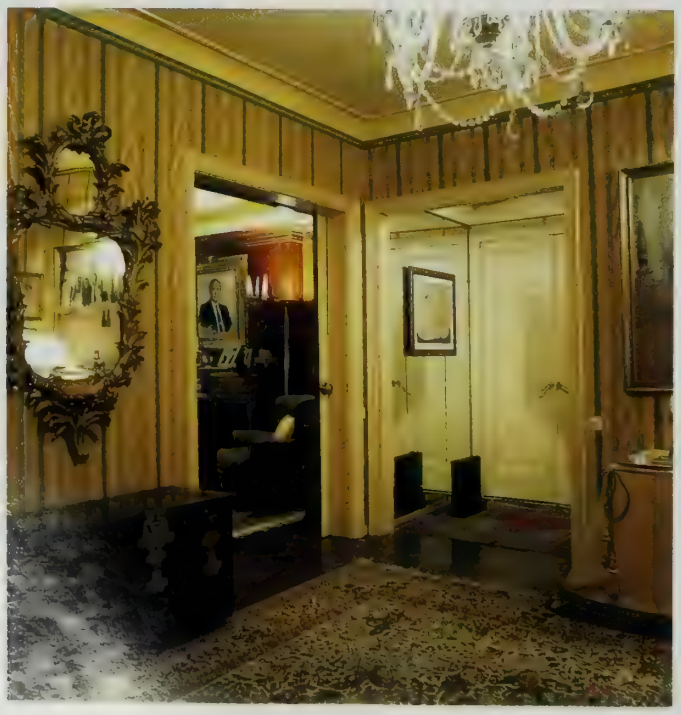


DIPLOMATS AND international-affairs veterans have always had an elusive idea of home. One may well be sent off to Moscow or Madrid, Buenos Aires or New Delhi, so firm roots can be difficult to cultivate. It is a peripatetic life, often a cultural awakening and sometimes an adventure, but the sense of forever arriving and departing can also be decidedly unsettling. "If you do not create a home somewhere, you cannot survive," insists María Teresa Samaranch, whose husband, Juan Antonio Samaranch, has been president of the International Olympic Committee since 1980 and previously served as Spain's ambas-

Olympic Inspirations

María Teresa and Juan Antonio Samaranch in Barcelona

INTERIOR DESIGN BY THE MARQUESA DE ORIS AND FERNANDO VIÑAS TEXT BY NICHOLAS SHRADY
PHOTOGRAPHY BY JORDI SARRÁ



An ap[illegible] Parc Iuró in their native Barcelona is where International Olympic Committee presid[illegible] amaranch and his wife, María Teresa (top), spend much of their time when they're [illegible] in Lausanne. The couple called upon the Barcelona design team of the ma[illegible] n as Ana Marichu—and Fernando Viñas to redecorate before this summe[illegible] when the [illegible] Olympics. ABOVE: A work by Fernando Botero is set beside the entrance, while a [illegible] by [illegible] ago Rusiñol is reflected in the 18th-century-style gilt mirror.



A portrait of Juan Antonio Samaranch by Revello de Toro is displayed in his office, which is lined with plaques, medals and other commemorative objects. Formerly Spain's ambassador to the Soviet Union and the Republic of Mongolia and the head of the Spanish Olympic Committee, he has been president of the International Olympic Committee since 1980.



ABOVE: In the living room, an Aubusson tapestry is flanked by several early-20th-century ...ks by José María Sert, from Juan Antonio Samaranch's extensive collection of Cata... A silvered-bronze equestrian statue joins a pair of 18th-century famille rose lamps on ...tables. The designers, who purchased little for the apartment—working primarily ...ap... artworks, antiques and decorative objects—selected a striped yellow-and-... the wallcoverings and upholstery throughout. The low table is Chinese.



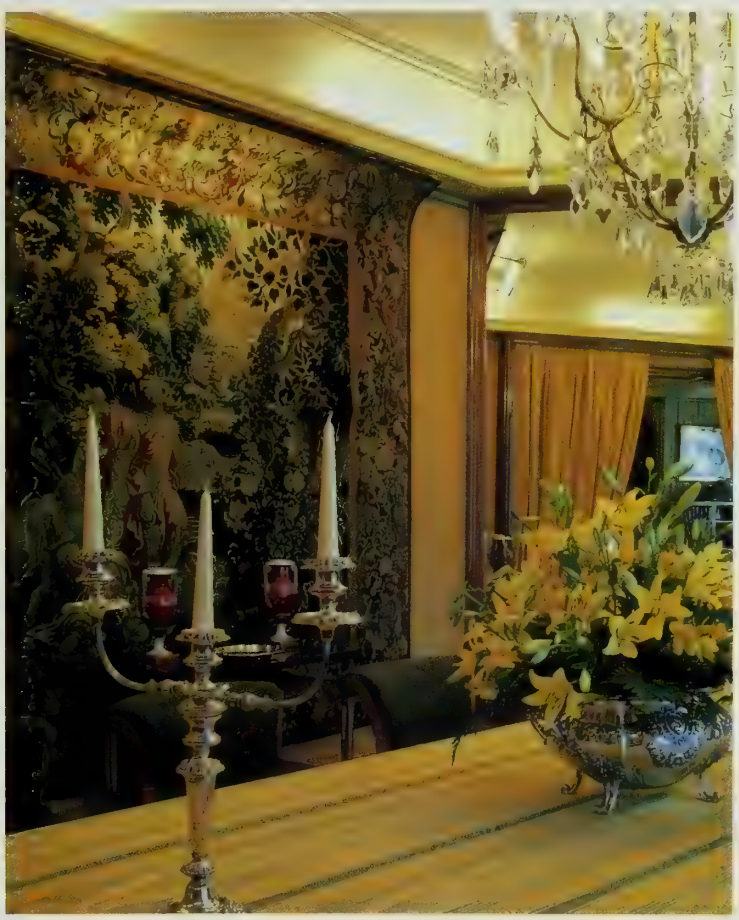
sador to the Soviet Union and the Republic of Mongolia.

The Samaranches officially reside in Lausanne (the headquarters of the I.O.C.), where they occupy a hotel suite; but home, when they can get there, is their native Barcelona. Since the Mediterranean port and capital of Catalonia was chosen to host the Summer Olympics this year, the Samaranches have been able to conduct a considerable amount of official business there. "I do not wish to make comparisons with other cities—Europe is full of great metropolises," observes Juan Antonio Samaranch. "But Barcelona has its own distinct personality that all the world will see during the games. These Olympics are especially important for the city because they represent an awakening after decades of isolation and obscurity."

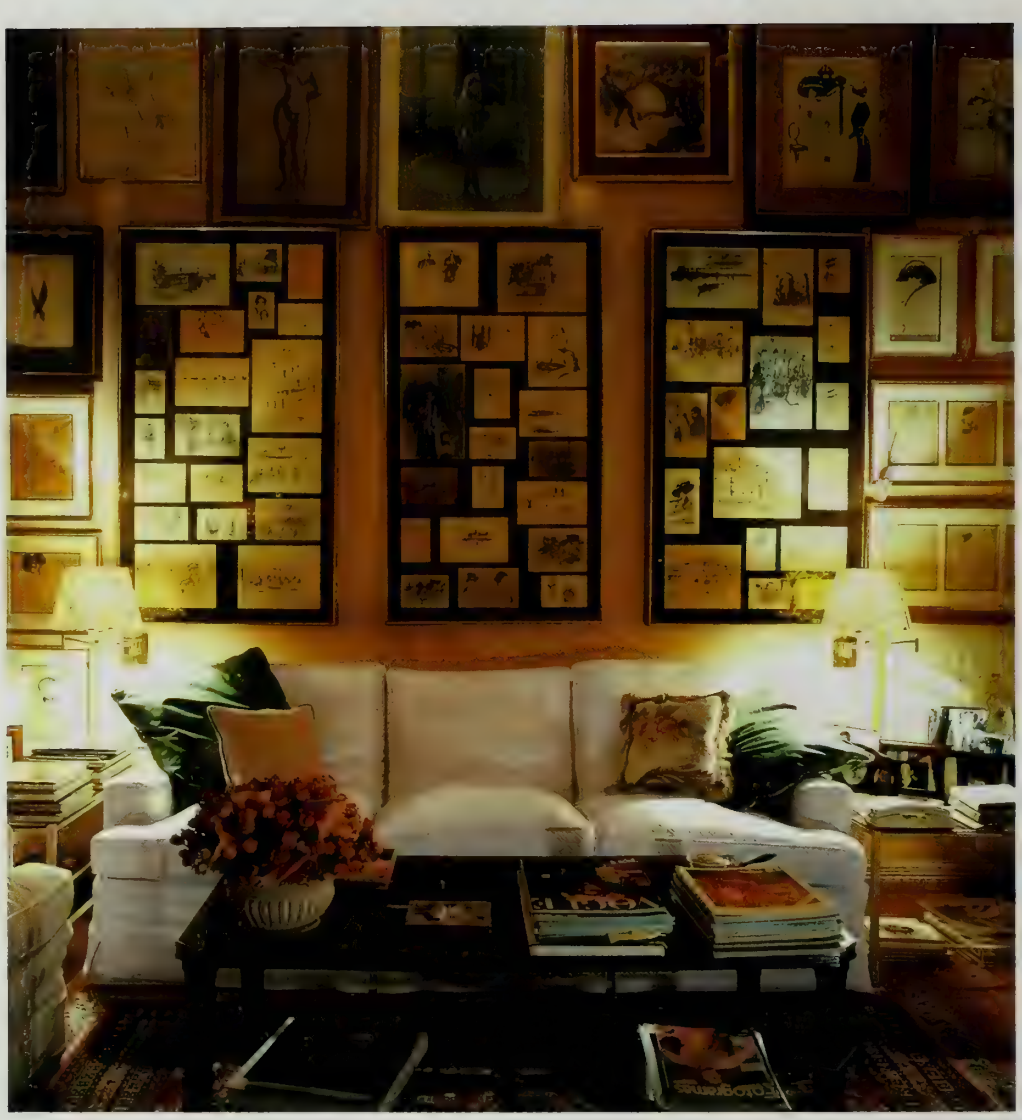
Faced with spending more time in Barcelona and entertaining legions of foreign dignitaries and guests as the games draw nearer, the couple decided to put their apartment overlooking fashionable Parc Turó in order.

Just who would undertake the project was never in doubt. Ana María Vila, the marquesa de Oris, or simply Ana Marichu, as she is called by friends and clients, and Fernando Viñas make up one of Barcelona's most successful decorating teams. They have also been longtime friends of the Samaranches. "I trust them implicitly," says María Teresa Samaranch, who is known as Bibis. "Our friendship has evolved over many years. We have traveled together—everything! Certainly it is nothing like the traditional relationship between clients and professionals."

For Ana Marichu and Fernando Viñas, the project posed an unusual challenge. The residence lacked nothing, neither fine furniture nor an impressive art collection nor decorative objects. "Manolo Muntanyola, one of the great Spanish decorators, first designed the interior, but that was over



RIGHT: Another Aubusson tapestry hangs in the dining room. Bibis Samaranch, whose mother was English, collects silver, and a Sheffield candelabrum and a tureen are on the table. "For me," she says, "Georgian architecture and Sheffield silver are near perfection."



ABOVE: In a sitting area off the master bedroom, prints and drawings by such artists as Picasso, Sert, Ramón Casas, Miró and Isidro Nonell crowd a wall, and photographs of family and friends are arrayed on tables below. OPPOSITE: A 17th-century Spanish oil is displayed over the bed; elsewhere are Japanese prints and other Spanish artworks. The designers chose a salmon-toned wall fabric.

thirty years ago," says Viñas. "What the space needed was a new patina."

With that in mind, the designers purchased new fabrics for the apartment, most notably a yellow-and-olive stripe to uniformly swathe the walls, sofas and chairs, the dining room table and assorted pillows. The low-key approach and the willingness and sensibility to use their clients' antiques, art and family heirlooms have made Viñas and Marichu a refreshing force in the design field. "It is ridiculous to assume that a completely updated look requires new furniture, new paintings, a new set of china," says Ana Marichu. "What is good in antiques is timeless." The Samaranches possess several pieces of fine English furniture, including a nineteenth-century settee in the entrance hall that belonged to Bibis Samaranch's mother, who was English. There are also eighteenth-century French tapestries in the living room and dining room. Juan Antonio Samaranch's desk is Louis XV style, and the English writing table in the living room is one of the only extant copies of that used by Pierre de Coubertin, the founder of the modern Olympics.

The project called for a redistribution of furniture, artworks and decorative elements. Some traditional features, such as the weighty red velvet draperies that divided the rooms, were discarded. A mirror was installed along a wall in the dining room to amplify the space. Paintings and drawings were reframed, lighted and rehung in arrangements that draw attention to the singularity of the works. It was this last intervention that most concerned the couple.

Juan Antonio Samaranch's exten-

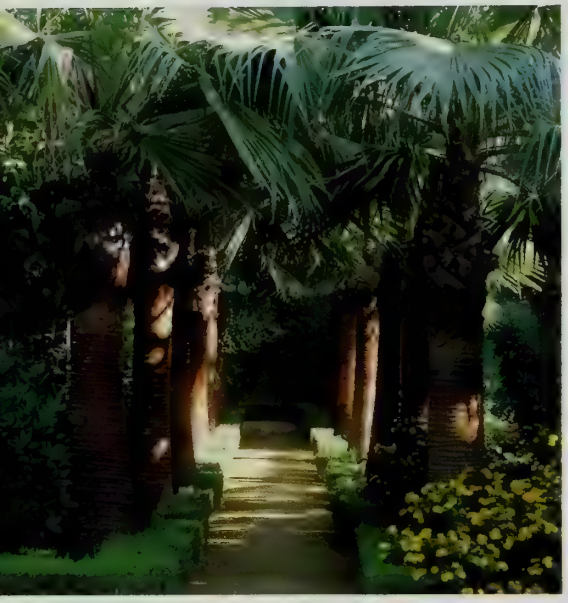


sive collection of Catalan art reflects a profound love for Catalonia. It also represents plain artistic good sense. Barcelona is a city where art collectors enjoy a kind of special providence. There, "local" artists have included Ramón Casas, Isidro Nonell, Santiago Rusiñol, José María Sert, Joan Miró, Dalí and a fledgling Picasso. All are represented in the Samaranch collection, as are contemporary painters Antoni Tàpies and José Guinovart. But no artist appears more prominently than Sert, best known to Americans for his whimsical murals in the Waldorf-Astoria and Rockefeller Center (the former have been moved, the latter survive). It was the designers' idea to arrange the artworks more coherently. The larger canvases of Sert are now displayed in the dining room, and his smaller works are grouped in the living room. Drawings by Juan Gris, Jean Cocteau, Miró and Picasso are found in the master bedroom and a private, less formal sitting room to which the Samaranches retreat when they are not entertaining.

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"These Olympics are important for the city because they represent an awakening after decades of isolation and obscurity."

Reinventing the Past in Seville





INTERIOR DESIGN BY PASCUA ORTEGA
TEXT BY DAVID OGILVY
PHOTOGRAPHY BY DERRY MOORE

ABOVE RIGHT: In his Seville residence, businessman and financier Manuel de Prado y Colón de Carvajal stands beside Zurbarán's *St. Anthony Abbot*; painted in the 17th century for a Sevillian convent, it was taken by Napoleon to France after the Peninsular War. The house, which was built in the 1920s and then converted into a medical clinic in the 1950s, was transformed by Pascua Ortega into a grand setting inspired by the 19th century. ABOVE LEFT: Palms line a path in the garden.

"THERE IS SOMETHING magical and mysterious about Seville, a combination of smells, tastes and feelings. It is a sensual place. Just as you cannot say you have been to Italy without visiting Venice, the same is true of Spain and Seville," says Pascua Ortega, who recently designed a new house in the Andalusian city for Spanish businessman and financier Manuel de Prado y Colón de Carvajal.

De Prado is an enigmatic figure. His mother's family is directly descended from Christopher Columbus—hence the addition of Colón to his name—while [illegible] was originally from Chi[illegible] keeps a low pul[illegible] known that he is a close and powerful friend of King Juan Carlos, and signed photographs of the monarch are discreetly displayed around the house. He is also an accomplished poet. Such a colorful figure has proved an ideal client for Ortega, whose own sense of drama is marked.

"We started with nothing," the designer explains. "The original building was a private residence that had been converted into a medical clinic and a parking lot, and we made it into a wonderful house and garden." The house has indeed undergone a sea change. First built in the 1920s, the structure was large but uninteresting. The Seville Universal Exposition of 1992 will see a very different building.

One of the first things Ortega had to change was the orientation of the house. "The windows were all in the wrong places," he says, "so I moved them to bring in the glorious Sevillian light." To further open up the structure, he built two glass conservatories that give onto the new garden. What had been the parking lot is today a traditional Sevillian garden where landscape designer María Medina and Ortega have planted palms, cypresses and orange trees bordered by box hedges, geraniums and jasmine. The sound of running water is heard everywhere, and terraces off the ground floor of the

European Romanticism for Manuel de Prado

A pair of Carlos IV benches flank the arcaded entrance to a sitting room, which contains a collection of 17th-century Italian busts. The Carlos IV bureau-bookcase is from Catalonia. On the Regency table is a 16th-century Florentine bronze of Marcus Aurelius on horseback.





ABOVE: In the living room, an 18th-century French bronze-doré-and-marble clock garniture is arranged on the mantel below a Carlos III mirror. Louis XV chinoiserie panels hang above consoles that hold 18th-century Chinese Export porcelains with Louis XVI bronze-doré mounts. Export trunk is 19th century.

house lead to a long reflecting pool.

One of Spain's premier designers, Ortega clearly enjoyed having a free hand in transforming both the interior and the exterior of the house. "I wanted to make something both Sevillian and romantic," he says. He designed a hall, for example, around a huge painting by Francisco de Zurbarán of St. Anthony the abbot. "It was painted in the seventeenth century for a convent in Seville," he explains. "Napoleon took it back to France with him after his occupation of Spain. It moved through various collections in France until it finally returned to its proper place in Seville."

Throughout are furnishings culled from a wide variety of sources: In addition to a number of pieces from Manuel de Prado's own family collection, there are nineteenth-century corner cupboards from Czechoslovakia, pedestal tables from England and chairs and consoles from France. Ortega is proud of many of the details in the house. "The tiles in the bath were made in Ibiza to my own designs," he points out, "and the marble-and-terra-cotta floors are also my own designs."

In the dining room, the designer



RIGHT: To [illegible]ntage of the brilliant Sevillian sunlight, Ortega built two conserv[illegible]ries [illegible] house's garden side. In the Indian-inspired addition is a carved 19[illegible] cen[illegible] Anglo-Indian table. The Spanish armchairs are Alfonsín style, also [illegible] Antique kilim fragments adorn the banquette.







added conservatories create a striking contrast. "I wanted one to have an Italian feel and the other to be more exotic, more Indian, with a bench around the bay windows covered with kilims and a carved Anglo-Indian table in the center."

The house, with its mixture of northern European and Sevillian styles, reflects the mood of the nineteenth century, an important era for Seville, Ortega notes. "Travelers, especially from England, came here with the spirit of romanticism and rekindled the feeling of the seventeenth century." In many ways, Ortega has done something similar in de Prado's house. He has reinvented his vision of the past in a modern setting.

Manuel de Prado says he is delighted with his new residence and delighted with Seville. No doubt he would agree with Pascua Ortega's description of the city as "a place of dreams and history." Certainly the two have created a house that has both in abundance. □

OPPOSITE: In the library, Joaquín Dominguez Bécquer's 19th-century painting of the Giralda, the 12th-century tower of Seville's cathedral, is set above a Biedermeier fall-front desk. The gilt-bronze-and-marble clock garniture is 19th-century French.

ABOVE: A portrait of the Madonna by 17th-century Italian artist Giovanni Battista Salvi, known as il Sassoferrato, is featured in an upstairs bedroom. The dentil moldings and fluted columns between the sleeping and sitting areas reinforce a classical spirit.

installed Gothic-style paneling that evokes a subdued, almost Scandinavian air. The library, on the other hand, is an intimate room with a Biedermeier fall-front desk situated beneath a nineteenth-century painting of La Giralda, Seville's cathedral tower. It is one of de Prado's favorite paintings, and it holds particular meaning for him: "It was painted by Joaquín Dominguez Bécquer, whose uncle was the Sevillian poet Gustavo Adolfo Bécquer," he says.

In an upstairs bedroom that Ortega describes as "simple but elegant," a four-poster is offset by fluted columns and dentil moldings. The newly



RIGHT: Pascua Ortega and landscape designer María Medina laid out a lush garden—on what was formerly the site of a parking lot—that exhibits Andalusia's Moorish heritage, with palm, orange and cypress trees, geraniums, bougainvillea and reflecting pools.

LEFT: On the plain of La Mancha in central Spain between 1564 and 1586, Spanish naval hero Alvaro de Bazán, the marqués de Santa Cruz, erected an imposing monument to himself in the Italian Renaissance style. Part of the palace is now a naval archive and museum.

The marqués del Viso (below, with his wife, Estrella), a direct descendant of Alvaro de Bazán, is dedicated to the preservation of the palace. "Keeping these rooms as they were conceived is very important," he emphasizes.



Palacio del Marqués de Santa Cruz

Spanish Naval History Enriches an Italian Renaissance Palace in La Mancha

TEXT BY BETH HOUSTON PHOTOGRAPHY BY JOSÉ LUIS PÉREZ

"IT COMES AS AN IMMENSE surprise to everyone to discover a magnificent sixteenth-century Italian Renaissance palace built for one of Spain's greatest admirals in an obscure village in La Mancha, and that inc[illegible] admits the marqués del Viso, a direct descendant of Alvaro de Bazán, marqués de Santa Cruz, the palace's original owner.

Why the marqués de Santa Cruz, the brilliant [illegible]l hero whose stunning victories against the Turkish, French, British and Portuguese fleets helped Spain consolidate its position as a formidable power in the sixteenth century, selected such an unlikely site on the harsh, dusty plain of central Spain, far from the sea that shaped his dazzling career, remains a mystery. What is absolutely certain is that he intended that the Palacio del Marqués de Santa Cruz would stand as a personal monument to those very same maritime victories.

Though no record survives, it is believed that Italian artist and architect Giovanni Battista Castello, known in Spain as el Bergamasco, was responsible for the palace's design. ABOVE: The central courtyard is enclosed by columns and groin-vaulted arcades highlighted by frescoes of mythological figures, historical events and allegorical representations.

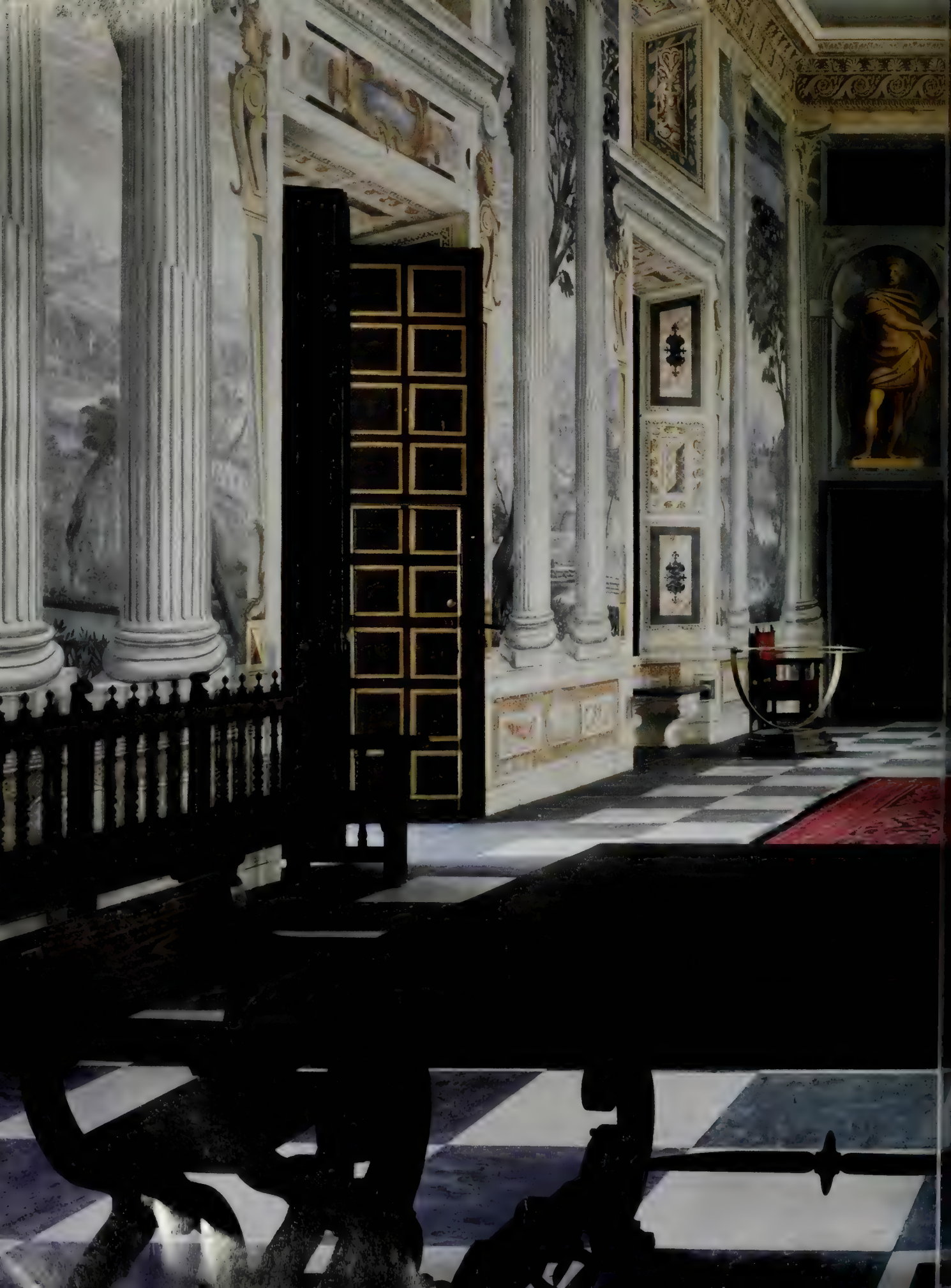
Nothing less than a triumphant architectural statement could have been expected of the figure whom Miguel de Cervantes once described as "the thunderbolt of war, father of soldiers, most fortunate, undefeated captain."

Beyond the palace's rather forbidding entrance façade, a majestic colonnaded courtyard sets the stage for the splendor that lies within. The groin-vaulted galleries are adorned with magnificent frescoes illustrating allegories of the major cities of Spain and Europe as well as historical and mythological events. Lanterns taken from the battleships of opposing fleets originally lit the courtyard.

Throughout the palace, a staggering display of frescoes, monumental sculpture and paintings depicting moments of victory, mythological imagery and scenes of classical antiquity is calculated to impress the viewer with the stature of the marqués, inviting comparisons with great historical figures. In each of the major rooms, a specific campaign, such



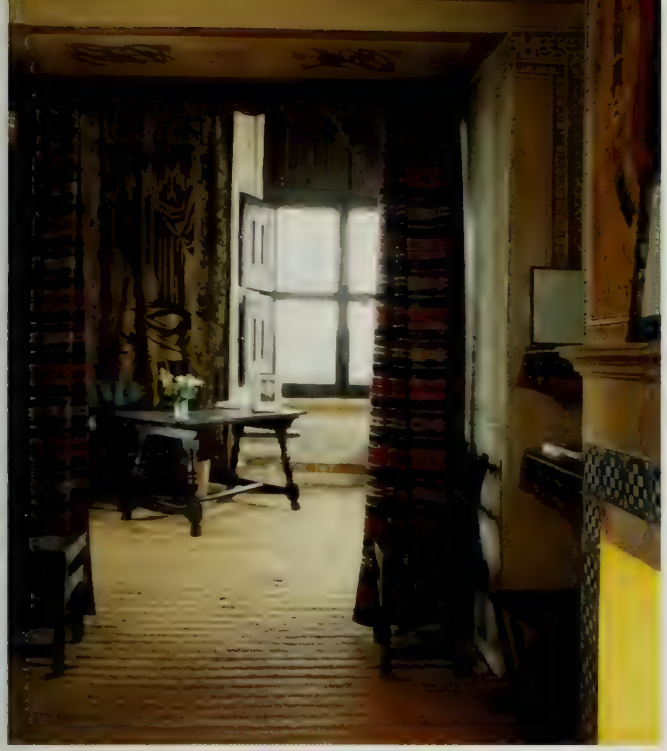
RIGHT: The majestic barrel-vaulted stairway is richly decorated with frescoes depicting subjects ranging from the seven deadly sins to the battle of Hercules and the centaur. Dominating the far landing is a statue of Alvaro de Bazán as Mars.





Imaginary classical landscapes are the subject of the frescoes in the Hall of Honor, the largest room in the palace. The coat of arms of the marqués de Santa Cruz is over the marble chimneypiece. From the ceiling hangs a 16th-century lantern. At left is a traditional Castilian bench.


REY DON
PHILIPPE II.
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ALVA



ABOVE: Frescoes from the 16th century are offset by draperies from La Mancha in the apartment the marqués and marquesa del Viso occupy on their weekends at the palace. Tiles from Talavera adorn the fireplace.



ABOVE: The bedroom of the present marquesa de Santa Cruz, the marqués del Viso's mother, features a high vaulted ceiling and frescoes original to the palace. On the wall is a 16th-century painting from the Italian School.

as the Battle of Lisbon in the Portugal Room, provides the focus for grand panoramic frescoes.

"This particular architectural style, where the decorative elements of a palace celebrate and reflect the achievements of the owner, is very much an Italian Renaissance tradition; it was unknown in Spain at the time," explains the marqués del Viso, the eldest son of the present marquesa de Santa Cruz. "The marqués became familiar with the style in Genoa, where he spent considerable time conferring with important Spanish allies. What makes the Palacio del Marqués de Santa Cruz unique is that it is the only Italian Renaissance palace in Spain."

Construction on the palace, which had begun in 1564, was completed in 1586, two years before the death of the marqués. The principal architect credited with its design was an Italian, Giovanni Battista Castello, who was known in Spain as el Bergamasco. Another Italian architect and sculptor, Juan Bautista Olamosquín, collaborated with Castello, and he also supervised the project and the work of master craftsmen brought from Genoa.

"By far, the most glorious feature of the palace has to be el Bergamasco's stairs," says the marqués del Viso. "They manage to be majestically grand and yet somewhat austere." Leading off the courtyard, a wide flight splits laterally into two flights, each turning again to parallel the first. Dominating one landing is a twenty-foot sculpture of the marqués as Mars, while a statue of his father as Neptune presides over the opposite landing. Crowning the entire stairwell is a barrel vault richly ornamented with images of Roman history and the classical virtues. El Bergamasco would later re-create the stair design at the Escorial outside Madrid for Philip II.

"Prior to the nineteenth century, the Palacio del Marqués de Santa Cruz was actually less isolated than it now appears," the marqués explains. "In fact, it enjoyed quite a lively atmosphere. Since the town of El Viso del Marqués lay along the major route connecting northern Spain with Andalusia, various Spanish monarchs—Philip V, Ferdinand VII and Isabella II—along with important grandees and other members of the royal court who were passing through, stayed here. But as the court became more consolidated in Madrid and a new road was built to the south, bypassing El Viso, all that changed."

Beginning with the Lisbon earthquake of 1755, when several frescoes were damaged and those

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OPPOSITE: The Portugal Room bears an illustration of Alvaro de Bazán's conquest of Portugal by sea—a feat that assured the rights of Philip II to the Portuguese crown. De Bazán took part in numerous naval victories and was the first planner of the Spanish Armada, engineering its attempt to invade England. He died in 1588, before the fleet set sail.



Models of ships from the collection of the Spanish Naval Museum are displayed in the Lineage Room. On the ceiling is a fresco of Alonso González de Baztán—one of the marqués de Santa Cruz's ancestors—freeing the king of Navarre from a French military encampment in 882. Appearing around the vault are other eminent ancestors and inscriptions recounting their exploits.

"The palaci[illegible]he only Italian Renaissance palace in Spain."



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VISITS

King Juan Carlos and Queen Sofia
continued from page 75

reside in the Prado or the Palacio de Oriente. The royal palace is where the king holds twice-weekly audiences in his capacity as commander of the armed forces and as head of state. It is also where ambassadors present their credentials to the king in magnificent state rooms ornately decorated by the likes of Giambattista Tiepolo and Anton Raphael Mengs, rooms that are otherwise open to the public on a regular basis. La Zarzuela, in contrast, is filled with a profusion of gifts from various visiting heads of state, which are proudly displayed not as decorative objects but as symbols of the presence of Spain's ruler.

La Zarzuela was badly damaged during the civil war and the siege of Madrid, which began in November 1936 and ended in March 1939, just after Prince Juan Carlos celebrated his first birthday with his family in exile in Rome. Some renovations, including the shallow barrel vaulting and the marble columns of the entrance hall, were done by Diego Mendez in the 1960s, and new wings were added in 1975 to house the king's administrative staff.

Juan Carlos has been credited with actually saving Spain on two occasions: first on his accession as king and second during a television broadcast from La Zarzuela on February 23, 1981. He rallied the army to remain loyal to the constitution at a moment when army officers, seeking a return to the old regime, had attempted a coup d'état by breaking into a session of the Cortes, Spain's parliament in Madrid, and holding the members hostage while the nation watched via live television coverage. In the end, the king's message calmed the Spanish people and public opinion.

Palacio de la Zarzuela has thus symbolized the smooth transition from dictatorship to constitutional monarchy and represents King Juan Carlos's own legacy—continuity combined with a simple, soft-spoken strength as a historic form of government has been restored to one of the ancient peoples of Europe. □

MINORCAN CHAMELEON

An Integrated Design for an Island Cove
continued from page 99

nous only to the cove. Creepers have overtaken the walls of a spacious rooftop terrace. The pockets of shade and planes of light produced by the house's windows, thresholds, recesses and buttresses approximate those naturally cast on the cliffs surrounding the property. From afar, it is difficult to determine where the residence is situated among the rocks, or indeed that there is a house there at all. Surely one of the most refreshing aspects of integrated architecture is the absence of the architect's ego. Barba is actually pleased if passersby fail to take notice of the house.

Barba's urge to preserve the landscape on Minorca is based upon a personal motive. He has a house on the island and spent his childhood summers there. After his father, who is also an architect, Barba cites Antonio Sintes, a Minorcan architect, as his greatest mentor. When he was offered the commission for the project, Barba knew that he had a singular opportunity to demonstrate the virtues of integrated architecture. "I will not build anyone a Swiss chalet or a glass box, or any other eyesore," he insists. "What I can build them is a house that is spacious, elegant, well proportioned, striking architecturally, but above all, responsibly grounded in the landscape."

While standing on the expansive terrace that spreads out between the house and the edge of the cliffs, one has a very real sensation of being perched among the rocks exposed to the elements. It is a landscape reduced to its essence: a clear, broad sky, a pacific sea and brutal outcroppings of rock. The vistas from within are no less dramatic. There is not a single space that does not include a generous view of the cove.

It is hardly surprising to hear Barba speak of the salubrious nature of integrated architecture. "People feel less alienated, more in harmony with the world around them. Integrated architecture is good for you and the environment. I sincerely believe that it is the next revolution in architecture." □

A CASTILIAN LEGACY

The Count and Countess of Orgaz
continued from page 119

tle of count came into the family only much later. Curiously enough, the painting's name is almost as old as the painting itself.

"My great-grandfather had been the master of the royal household to Carlos VII," the count explains, referring to the complicated problem of dynastic succession that arose in the Spanish royal family in 1833 and that was finally resolved against the Carlist party in favor of Queen Isabella II. "Such a position at court could be ruinous in those days, and my great-grandfather found he had to sell off quite a number of our estates." But the bond forged with Toledo through El Greco's painting has brought renown to the count's name even in the twentieth century. Upon hearing the familiar name, the average Spaniard will often ask, "Is there still a count of Orgaz in Spain?"

The count himself is well aware of the accomplishments of the men who bore his title before him, but he is also very much a man of our times. Although a trained economist with a master's degree in history and a career in advertising, among other interests, the count describes himself as a farmer, and enthusiastically speaks of his role as chairman of the Spanish branch of ActionAid, an international organization dedicated to charitable work in the Third World. "We are active in India, Nepal and Africa, as well as in several South and Central American countries," says the count of Orgaz. The organization is a secular one, but its philanthropic aims and scope would certainly have pleased the count's illustrious forebear, undoubtedly looking down upon him with typically Spanish pride from El Greco's paradise. □

El Greco's painting has brought renown to the count's name.



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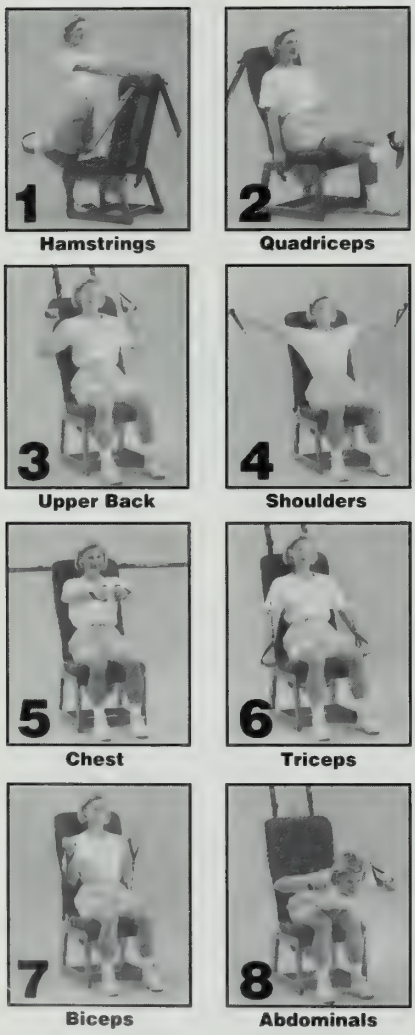
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Manuel Ordaz's Madrid Apartment
continued from page 138

each piece, and more often than not, the objects he describes are displayed in pairs. "Sometimes I even manage to find four of a kind, but a pair reflects the harmony and symmetry that I prefer in art," he says. "My taste is generally classical or Neoclassical. I dislike the extravagant or the superfluous and hence don't care much for art of the Baroque or Rococo periods.

"Much of what I've found to collect and sell comes from England," he says. "I also owe my sense of color in decorating to England—especially to those country houses where bright colors are used to enliven the atmosphere of a gray climate." But Ordaz also attributes his love of color to the land of his birth, Andalusia. "In Spain it is said that the people of Andalusia have a tenderness, a soft spot, for beauty," he muses.

Ordaz was born in Cádiz, "a city of light," he says, and then pursued studies in law, economics and history. At the age of twenty he was commissioned by the University of Navarre to redecorate the residence of the rector, the university's presiding officer, along with a number of other important campus buildings. Selecting from and arranging a collection of important antiques and artworks marked his apprenticeship in collecting and decoration.

Manuel Ordaz attributes his love of color to the land of his birth, Andalusia.

It was from that experience, as well as from the intense intellectual and spiritual atmosphere of Spain, that Manuel Ordaz evolved his aesthetic philosophy. His apartment is the natural habitat of a discriminating collector, perfectly suited to the reflections of a philosopher.

María Teresa and Juan Antonio Samaranch
continued from page 145

On occasion, Juan Antonio Samaranch has acted as benefactor as well as collector, and both his aesthetic instincts and his altruism have paid off. When Tàpies, today Spain's most revered artist, was unknown and struggling in the early 1950s, Samaranch provided him with a considerable commission: "My husband asked Tàpies to paint portraits of the entire family!" Bibis Samaranch recalls. Those portraits and another of Tàpies's wife, Teresa—all of which utterly contrast with the artist's abstract work of the last three decades—have become highly sought after. Museums, including the recently inaugurated Antoni Tàpies Foundation in Barcelona, and collectors have tried to acquire the paintings, but the Samaranches are determined to keep them in the family. "They are very personal; they have become part of this home," Bibis Samaranch says simply.

The Samaranches' tastes, however, are not confined to Catalan art. A canvas by the Colombian painter and sculptor Fernando Botero hangs in the entrance hall. In the master bedroom are portraits of the couple by Yugoslav artist E. Berber. The one of Bibis is filled with painterly references to Velázquez's *Las Meninas* —"the image of a Spanish woman through foreign eyes," she muses.

Bibis Samaranch's particular passion is silver. In the living room, tables are strewn with such objects as a fanciful Peruvian colonial-era stirrup, an eighteenth-century Sheffield bowl and an array of elegant boxes. Sheffield candelabra and a tureen grace the dining room table. "For me, the eighteenth century was the most prodigious century for decorative arts and architecture," she says.

The Samaranches, like all of Barcelona, are ready to host the world this summer. Visitors will discover an aesthetic that draws from Catalonia's rich culture as well as from others farther afield. "That is the Mediterranean way," Bibis Samaranch explains, "proud but open, welcoming and inspiring."

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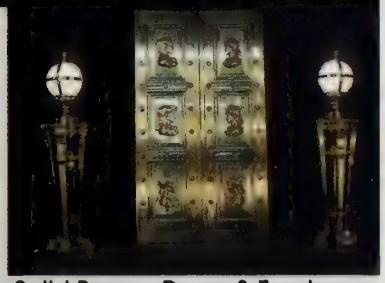
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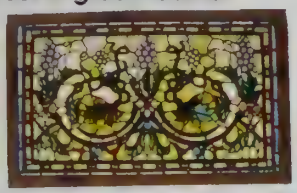
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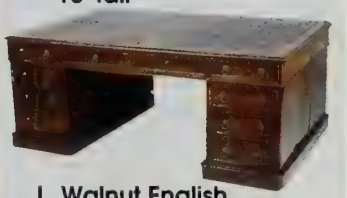




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Italian Renaissance Palace in La Mancha
continued from page 157

in the main salon depicting the Battle of Lepanto against the Turks were destroyed, a series of calamitous events took its toll on the palace. During the Napoleonic occupation of Spain, the original furnishings and paintings were looted; conditions further deteriorated during the Spanish civil war and in its aftermath, when the palace served as barracks for troops.

After she finally recovered her property, the present marquesa de Santa Cruz faced the task of restoring the palace. An offer of practical assistance came from an unexpected source—the Spanish navy. "Admiral Guillén, the navy's historian, asked my mother if she would permit part of the palace to be used as a naval museum and an archive for documents dating back to Ferdinand and Isabella," explains the marqués. "In return, the navy would help with the restoration. To the navy, the palace represented a vital link, a symbol of Spain's maritime greatness."

The marquesa and Admiral Guillén signed an agreement in 1949, leasing part of the palace to the Spanish navy for ninety years in exchange for the token sum of one peseta a year. Admiral Guillén personally directed the restoration, including the replanting of the formal gardens.

A banker, former diplomat and the chairman of the Spanish committee of the World Monuments Fund, the marqués del Viso, his wife, Estrella, a landscape designer, and their nine-year-old son live in Madrid, spending frequent weekends at the palace. He is aware that it is becoming increasingly difficult today to maintain a historic house in Spain. For one thing, he says, there is no fiscal advantage. "What happened with the palace was very fortunate, as the interests of my family, the navy and the government all coincided. At the moment, many such properties that form a significant part of our cultural patrimony need attention. In order to pass these houses on to future generations, other imaginative solutions will have to be found." □




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Have Camera, Will Travel

In his 20-year career photographing houses throughout Europe, India and the U.S. for *Architectural Digest*, **Derry Moore**, more properly known as the 12th earl of Drogheda, has captured everything from castles to cottages. But he has a special affinity for portrait photography, and especially for photographing people at home in their own environment, not in a studio. "You have to see how people live before you can photograph them as they are," he says. His favorite portraits for *AD* have included Rudolf Nureyev, left (Sept. 1985), Henry Moore (March 1980), Marc Chagall (Aug. 1984) and Valentino (Sept. 1988). Now Derry Moore is offering his services as photographer to anyone wishing to have their portrait taken at home. For a fee of $7,500 per sitting, he will gaze through his lens with the same eyes that have photographed members of the royal family. Derry Moore, 40 Ledbury Rd., London W11 2AB; 71-229-5950.



Mormon Country

"It's folk art and it comes out of a religious movement, so it has some of the style of Shaker furniture or Amish quilts," says John Told about the Mormon pine furniture he collects and sells at his **Center for Early Utah Folk Art and Decorative Art** in Midway, Utah. Told, who gave up a career as a Hollywood set designer to return to Utah, says, "I started at 14 when I began to collect pieces of my great-grandmother's furniture." Now, having restored a Gothic Revival house called Old Bonner Corners, he has filled it with rope beds, examples of Mormon comb-back rockers, sofas and even a rare secretary. "The style is vernacular but quite formal," says Told. "It's hewn out of the pioneer spirit."

Told is also overseeing the restoration of Brigham Young's summer home and collecting pre-1900 Mormon quilts. "Because these are winter quilts," he says, "they tend to be done in somber colors." He has begun to reproduce the antique furniture he has unearthed and to commission grain painting—the simulation of hardwood grain painted onto pine—because that was an integral part of the original furniture. "We make rare pieces available and useful to today's buyers." New York designer Timothy Macdonald has ordered a king-size copy of an 1850s Mormon bed for one of his interior projects. Center for Early Utah Folk Art and Decorative Art, Old Bonner Corners, Box 229, Midway, UT 84049; 801-654-0[illegible] 654-1697.

Surreal Scandinavian

Tage Andersen's flower and furniture shop in Copenhagen is like a surreal tableau that has sprung to life. Chinese sunbirds warble from their nests within gigantic spherical or angular aviaries decorated with foliage and fruit. On a table, a realistic sculpture of a goose hovers over a bowl filled with eggs covered in fircone scales or ivy leaves, eggs cast in wax and handmade hollow zinc eggs that open. A miniature artificial tree, decorated with small burgundy protea and golden dahlias, is dotted with white snails.

Andersen's signature topiary creations are moss or ivy trees shaped like circles or squares and presented in pewter or other metal vases. His favorite plant is the cabbage, which he incorporates in many of his sculptural still lifes. His reputation as a furniture designer has also blossomed. Recent designs include asymmetrical iron sofas (below) and chairs that come to a point like an elf's hat (bottom). A new book, *Tage Andersen*, proves that his fantasy is reality. Tage Andersen, Ny Adelgade, #12, 1107 Copenhagen; 33-93-09-13.



LENNARD



LENNARD

continued on page 168

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A Spot of Their Own



Before **Kurt Beardslee** picks up a tool, he visits the house and gazes at the spot his furniture will occupy. "I like to make it special for the place, with all the inherent qualities that it has. I especially consider the lighting," says the Washington State resident.

Terry Hunziker works with Beardslee because, the designer says, "he employs interesting textures and materials that others don't use." One dining table that Hunziker used (*AD*, May 1991) is covered with nearly a hundred coats of lacquer to give it a tweedy texture. Another cabinet (above) was plated with brass and pewter and the back rubbed for a soft effect. Beardslee's materials of choice include burlwoods, resins, shagreen, stone, titanium, silver, copper and cast glass, which he might use as inlays or as structural members. By appointment only. Kurt Beardslee, 130 Main St. at Cherry St., Duvall, WA 98019; 206-788-3571.

Tapping the Source

The **Antoni Tàpies Foundation** is described by a source as "a sight every designer or architect should see." Topped by a massive Tàpies sculpture, the museum has an extensive collection of his works and is also close to a neighborhood of art galleries that deal in his pieces. Antoni Tàpies Foundation, Carrer d'Arago 255, 08007 Barcelona; 487-0315.

Joan Prats, one of Barcelona's oldest established galleries and a dealer of works by Catalan artists, has Tàpies paintings, lithographs and drawings for sale. Prats has just released a 1991 Tàpies etching titled *Espiral Blanca*. Galeria Joan Prats, Rambla de Catalunya 54, 08007 Barcelona; 216-0284.

Sala Gaspar, another longtime Barcelona gallery, has original Tàpies drawings, lithos and etchings alongside its selection of Cubist-style paintings by Antoni Clavé, a member of the Spanish School in Paris. Sala Gaspar, Consell de Cent 323, 08007 Barcelona; 487-7157.

Tàpies engravings also can be found at **Sala Dalmau**, where the works of Clavé and fellow artist Francisco Borès are shown with contemporary Spanish painters. Sala Dalmau, Consell de Cent 349, 08007 Barcelona; 215-4592.

Rug Merchants

He may have left his post as the head of Christie's Islamic, Indian and Southeast Asian department in London, but **Anthony Thompson** is still on the auction circuit, running private rug and tapestry sales six times a year. In collaboration with Rippon Boswell & Co., Thompson will auction decorative antique rugs and tapestries from Europe, the Far East and North and South America on Feb. 21. He has added a twist: Prospective buyers may, prior to the auction, take home their intended purchases to see how they look. For auction location and catalogue, contact Anthony Thompson, 7 Kensington Park Gardens, London W11 2HB; 71-221-5072.

Milan dealer **Davide Halevim** is a source for 15th- and 16th-century carpets and tapestries. Recently he was showing the early-16th-century Ateliers de la Marche tapestry entitled *Les Deux Sibylles* (right). A similar one is in the Musée des Arts Décoratifs in Paris. He also stocks rare and well-kept tapestries from Brussels and Antwerp. Davide Halevim, Via Santo Spirito 13, 20121 Milan; 7600-2292





Stone Love

Some of architect Stanley Tigerman's projects get their cutting edge from **Walter Arnold**, a Chicago stone-carver. "He's trained in the old-country ways," says Tigerman, who has commissioned Arnold to carve fireplaces, panels, tympana (above) and just about anything that's limestone or marble. Arnold learned his craft in the 1970s in Italy, where, he says, "I carved a lot of Madonnas out of marble." By the early 1980s he was carving gargoyles and grotesques for the façade of the National Cathedral in Washington, D.C.

He can execute any design, whether it's a simple carving of two rabbits for an entrance gate or a Louis Sullivan–inspired arched opening on a fireplace. He recently made four Tigerman-designed fireplaces ranging in style from 19th-century French to Art Déco. Walter S. Arnold, 329 W. 18th St., #303, Chicago, IL 60616; 312-226-1141.

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This splendid building in Madrid will house in 1992, 54 international trade fairs and amongst these,

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The Art of Reproduction

In Britain, when supply just doesn't meet demand, antiques dealers are filling the gaps with high-quality decorative reproductions and even new designs based on old documents.

The **Parsons Table Company**'s owner, Maggie Conrad, has an eye for the exceptionally fine English, French and occasionally Dutch or Italian piece dating from 1680 to 1840. Conrad doesn't interpret antiques for a modern market; she makes only exact duplicates and stocks a large selection of olivewood mirrors, "rope" ottomans (below right), Dutch pearwood chests and country French walnut dining tables. Parsons Table Company, 362 Fulham Rd., London SW10 9UU; 71-352-7444.



COURTESY CHARLES BERESFORD-CLARK

Berkeley Paget at **Beaudesert** copies only Georgian four-posters—valance, upholstery and all—with 18th-century methods. Sometimes, when he finds an old bed in good condition, he will use the posts and add a frame. Beaudesert, 8 Symons St., London SW3 2TJ; 71-730-5102.

Customers may take pictures and illustrations to the **Charles Pateman** shop, which will faithfully reproduce any piece of furniture, especially beds. Because Pateman also owns a drapery company, beds are dressed before delivery. Charles Pateman, 2 Bittern Pl., Coburg Rd., London N22 6TP; 81-889-1144.

At **Charles Beresford-Clark** are assorted items, such as a replica of an 18th-century cartouche-shaped Venetian gilt mirror (above), a bedside table copied from a favorite of John Fowler's and cabbage-leaf plates. Charles Beresford-Clark, 558 King's Rd., London SW6 2DZ; 71-731-5079.

Lighting is the specialty at **Vaughan**, which sells dozens of reproduction 18th- and early-19th-century lamps. Ceramic, stone, wood, lacquered and brass candlestick lamps, as well as ceiling and wall lights, make up the stock. Vaughan also is a good source for needlework cushions and carpets and has a wide array of reproduction chairs, stools and ottomans upholstered in needlework. Vaughan, 156–160 Wandsworth Bridge Rd., London SW6 2UH; 71-731-3133.



COURTESY PARSONS TABLE COMPANY

Guinevere offers Chinese Export porcelain vases, most of them bearing armorial designs commonly found on porcelain made in the 18th century for the Western market. Made by Chinese craftsmen from traditional pattern books of the period, the vases are hand-decorated in Hong Kong. Guinevere also imports porcelain candlesticks with patterns similar to those on the vases. Guinevere, 578 King's Rd., London SW6 2DY; 71-736-2917.

Sally Metcalfe of **George Spencer** is phasing out of antiques and updating the Spencer collection of chintzes, weaves and linens. She sells her own trimmings line, which includes a handmade cotton bullion fringe. George Spencer, 4 W. Halkin St., London SW1X 8JA; 71-235-1501.

Whimsy of the New

Frank J. Miele, who started Hirschl & Adler Folk, which dealt in traditional folk art, now has his own Madison Avenue gallery where he features only contemporary folk artists. Such artists as Brad Stephens, who creates furniture adorned with whimsical figures (for example, Father Time leaning out of the top of a grandfather clock) and shadow boxes that he calls memory boxes with three-dimensional genre scenes in them, alternate with artists who paint in 19th-century styles.

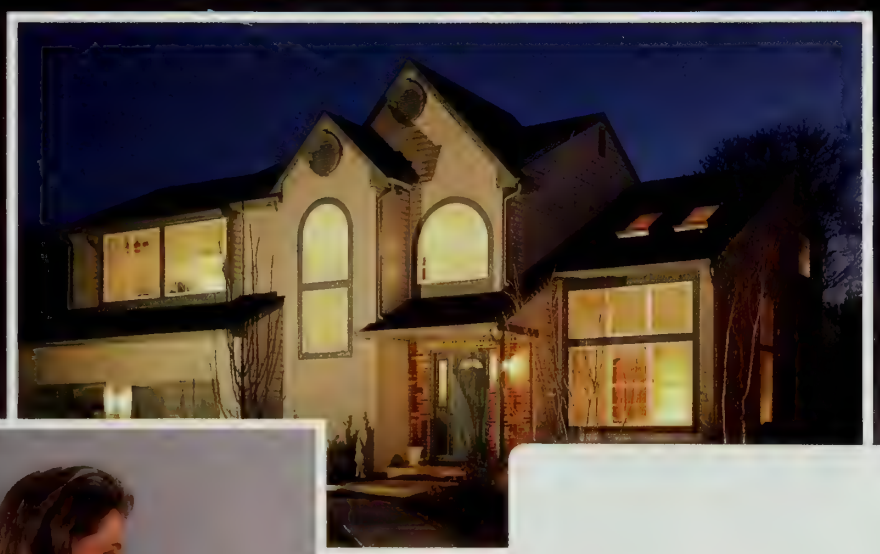


Stephen Huneck, who lives in Vermont, is another artist who deals in whimsy. In one chair, the splats represent carved hands holding on to each other. In his "Roundabout" chair (left), the arms terminate in dogs' heads. Brad Stephens considers himself a storyteller, so the title for a wall mirror and matching console table embellished with carved fruit and vegetables is: "Aunt Kaye Said Mr. Grobey's Fruits and Vegetables Looked So Fresh and Plump That You Could Hang Them on the Walls Like Pictures and Just Sit and Enjoy Them. She Was Right." Frank J. Miele Gallery, 1262 Madison Ave., New York 10128; 212-876-5775.

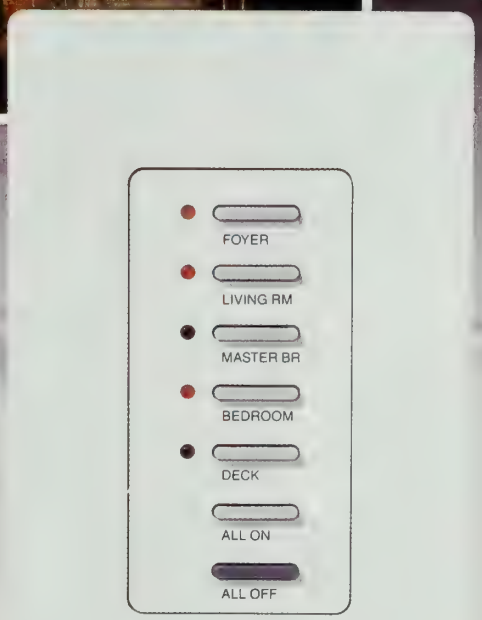
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In the Showrooms

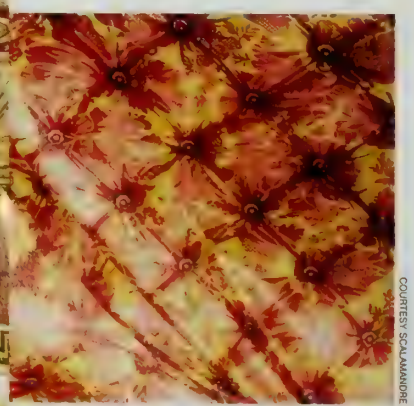
New contents, new packages. The fabrics at **Stroheim & Romann** will soon be rehung in its expanded and redesigned showroom. Taking over some space held by Greeff, its longtime neighbor on Manhattan's East 56th Street, Stroheim and its European affiliate JAB will by spring have twice the room and be more elegant, in colors of ivory and cream created by Luis Rey of McMillen (also a neighbor in the same building).

The Stroheim story at the moment is a series of collections in which print fabrics with varied themes and styles are complemented by woven fabrics. The Pagoda Collection is all glazed chintzes with—surprise—chinoiserie themes. *Mitsuko* (above right) shows kimonoed lords, ladies and children in a landscape of bridges, boats and vividly colored green pines, wisteria and cherry blossoms, which gives the fabric the quality of a flower print rather than the formalism of Chinese designs. Among the woven fabrics in the companion Emperor Collection are *Namshun*, a rust-and-green brocade, and *Samurai*, a silver damask taken from a floor-to-ceiling screen panel depicting samurai on horseback.

The Hamptons Collection is a group of coordinating printed fabrics. Their names recall Hamptons' locales and activities, as in *Greenport*, *Harbor Stripe* and *Maidstone*. *Amagansett* (above left) has line drawings of gold-and-black carp with each scale delineated, against a deep blue sea with waves drawn in white; *Montauk* has line drawings of shells in white, superimposed on overlapping squares done in shades of periwinkle blue, melon or teal.


COURTESY STROHEIM & ROMANN




COURTESY SCALAMANDRE

Scalamandré, with its long history of working with landmark properties and reproducing document fabrics, has the credentials to take on Newport. Working with the Preservation Society of Newport County, the company has created the Newport Gilded Age Collection, which captures the opulence of the days when Mrs. William K. Vanderbilt, Mrs. Stuyvesant Fish, the Astors and the Belmonts entertained in their "cottages."

Newport Damask is a silk reproduction of the wallcovering found in a sitting room at Marble House, the Vanderbilt mansion designed by Richard Morris Hunt and completed in 1892. *Rosecliff Tuft* (below right) is a glazed print fabric in which the tufting is part of the pattern of flowers and leaves. Most dramatic in rose and gold, it is also available in tarragon and taupe and in blue and cream. The biggest leap of Scalamandré's imagination is in the accompanying Ceiling Paper Collection. *Fusina Ceiling* (far left) is adapted from a coffered ceiling in the dining room of The Elms with an elaborate white plaster pattern of recessed geometric forms. The wallpaper presents a trompe-l'oeil effect in shades of beige and cream, with the background of the smaller panels in steel blue and the background of the central squares in a deep garnet red. A companion architectural trompe-l'oeil border called *Mezza Majolica* was inspired by the ceiling molding in the ballroom of Marble House.

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Boy Toys



Danny DeVito bought a taxi, and Robert Forbes, looking after the $15 million boat collection of his late father, Malcolm Forbes, expressed interest in a boat —a toy boat, that is. The **Vernon Chamberlain Galleries**, newly opened in New York's Place des Antiquaires, features antique toys and advertising art from the 1870s to the present. Owner Vern Chamberlain, former director of the New York antique toy shop Mint & Boxed, has the first Mickey Mouse toy, a little tin group of Mickeys with instruments called The Merrymakers' Band, made by Louis Marx & Co. in 1931; ca. 1910 toy cars (left) with rubber tires, doors that open and beveled glass windshields; and an 1890s Gauge 3 Marklin train made in Germany.

Among Chamberlain's other prize pieces are the original artwork for such pulp magazines as *Detective Tales* and *.44 Western*. Most of his stock comes from the 1930s because, as he explains, "after 1942 they censored the content of the magazines, and both the writing and the cover illustrations were a lot less lively." Vernon Chamberlain Galleries, 125 E. 57th St., New York 10022; 212-644-9366.

An Auspicious Start



Kesang Tashi, who attended Dartmouth and became an international banker, decided a few years ago that he wanted to do "something meaningful" in his native Tibet when access to it opened up again. The result is the Gangchen Collection of carpets, available at his **Innerasia Trading Company** in New York. Gangchen, meaning "our snowy place," is a name Tibetans use for their country, and Tashi uses it to distinguish between his carpets, which are woven in the traditional manner in Tibet, and the Tibetan-style carpets woven in Nepal.

When Tashi first contacted the master weavers, they were replacing traditional vegetable dyes with Chinese chemical dyes. Tashi took teams of scientists to Lhasa, and now the Gangchen Collection glows with fresh interpretations of traditional colors. The carpets, such as *Tsangpo Festival* (above left), tend to be "simple and geometric with architectural motifs," says Tashi, but there are also floral patterns, such as *Three Auspicious Fruits* (above right), and, of course, tiger rugs. Innerasia Trading Company, 112 E. 37th St., New York 10016; 212-689-6886.

The Secret Garden

On the border between Chinatown and Little Italy on Manhattan's Lower East Side is a garden of green turf punctuated by pear trees, cherry trees and a weeping white pine and populated by Baroque statues, stone animals, sportive nymphs and satyrs, and rows of free-standing columns, gazebos and little bridges leading nowhere. **Elizabeth Street**, the name of the business and its location, has recently been opened by Allan Reiver, a partner in the firm Urban Archaeology. Among the pieces in the garden (below) and in the main showroom across the street, admired by designers Robert Bray, Peter Marino, Jed Johnson and Thierry Despont, are moss-covered 18th-century French lions; marble fountains designed by 19th-century French sculptor Henri Criber; a gazebo from a garden designed by Frederick Law Olmsted; and a full 18th-century French stable with five stalls, marble horse troughs and coats of arms crowning each stall.



Inside the showroom, Reiver has gargoyles, mantels and architectural fragments, as well as a wall-long library of architectural and garden histories that he pores over, looking for mansions that may come up for sale. "The banks are repossessing a lot of mansions that changed hands in the last ten years," he says, "and the last thing they want to be responsible for is garden sculpture and furniture." Elizabeth Street, 210 Elizabeth St., New York 10012; 212-941-4800. □

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Andrés Rebuelta
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34-3-321-39-56

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34-3-204-42-06

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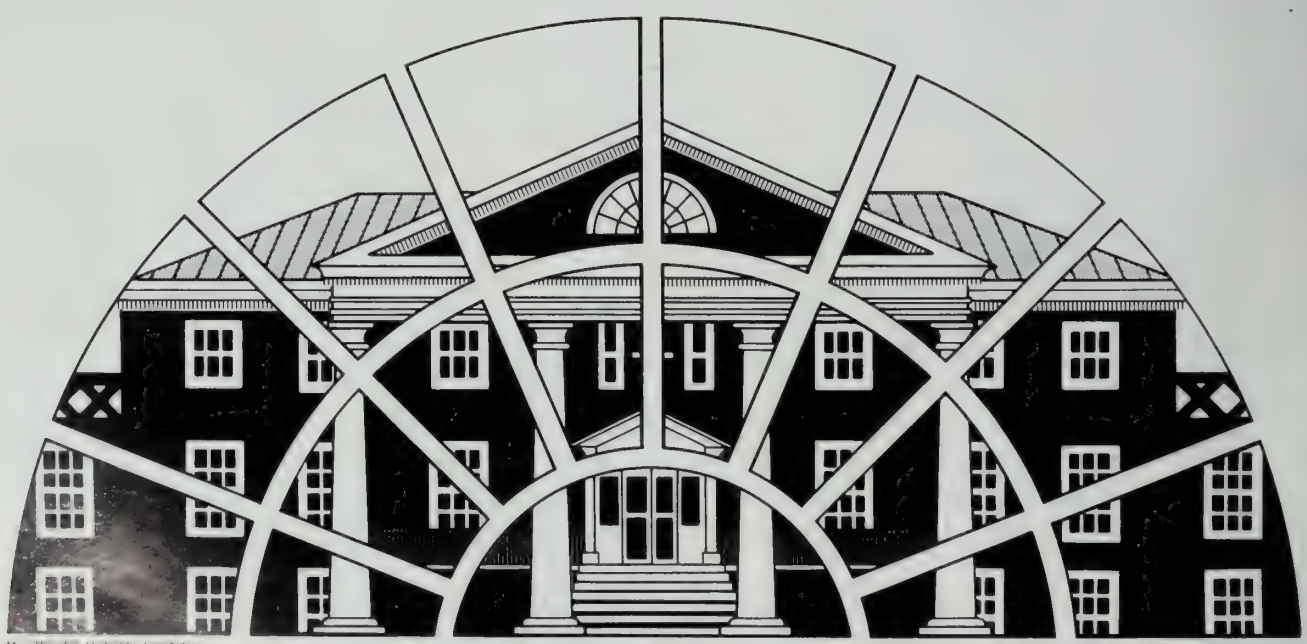
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COVER: Knotty-pine paneling, evoking an English country feel, was used in the living room of a Chicago apartment to transform a nondescript space. Interior design by Bruce Gregga. Photography by Tony Soluri. See page 132.

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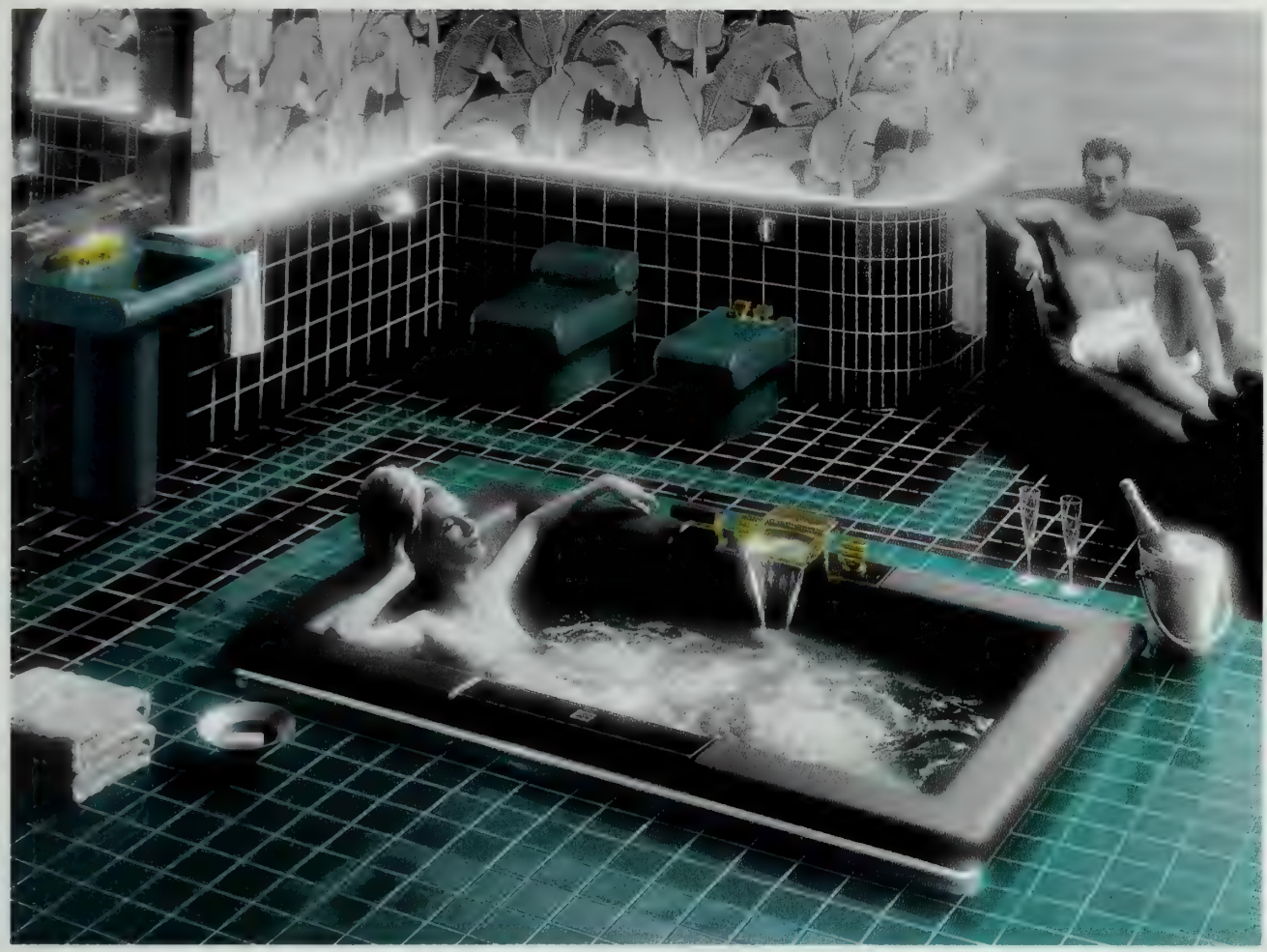
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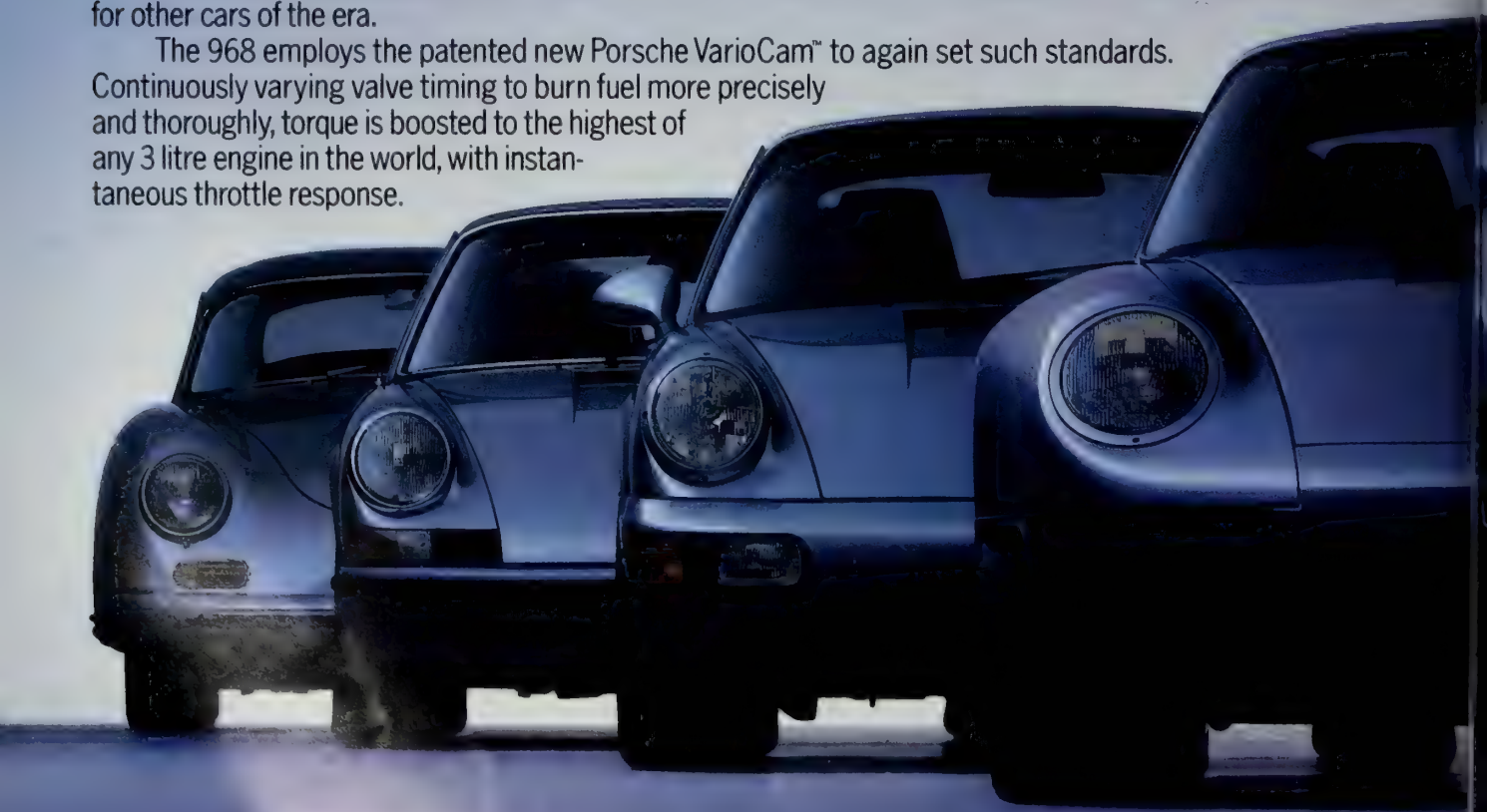
Every day since, this band of idealistic engineers has practiced what they call "polishing the diamond." The 968 is the most current iteration of this timeless process.

Reaping the technological and performance harvest of 15 new patents, the 968 melds the Porsche essence with every last ounce of today's engineering potential. Imbued with unmistakable lines, it brings the classic family features forward with futuristic aerodynamics.

By introducing the racebred concept of "internal aerodynamics" to a production car, meticulous sculpting of chassis details now speeds air through the body and suspension, reducing drag and lift while cooling racing caliber components such as the massive, internally vented disc brakes with ABS.

From that first, handbuilt car, the visceral Porsche character, power and agility have historically set benchmarks for other cars of the era.

The 968 employs the patented new Porsche VarioCam™ to again set such standards. Continuously varying valve timing to burn fuel more precisely and thoroughly, torque is boosted to the highest of any 3 litre engine in the world, with instantaneous throttle response.



Porsche 96

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Handling is heightened and refined as well. The famed transaxle platform with near perfect 50-50 weight balance s further buttressed for the added performance, yet detail changes have actually increased comfort.

If you were to drive an original Porsche 356, then climb behind the wheel of the new 968, the feelings and stim-ulations would be much the same. Merely enhanced, with ever more potential and a feeling of confidence to use it.

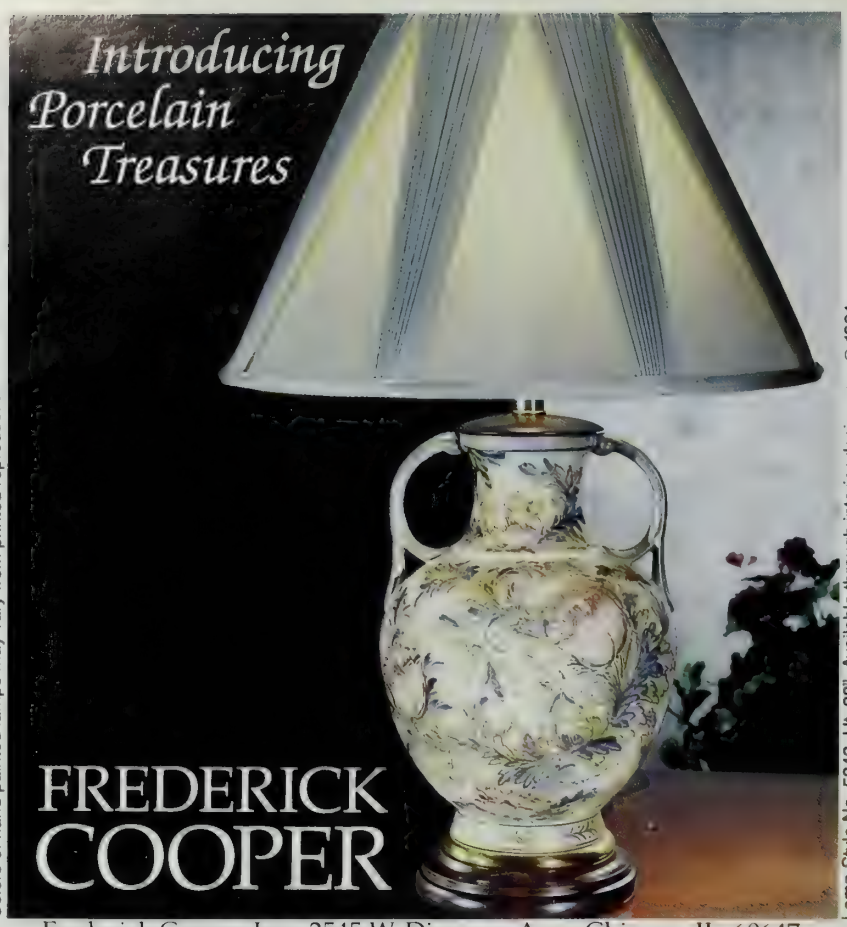
The bloodlines would be clearly intact.

It's the type of marque personality that has become regrettably rare today. Left behind in an age when cars reflected their creators. An age being kept alive at Porsche, and in the 968.

Call 1-800-252-4444 for more information or to arrange a personal viewing at your authorized Porsche dealer. A new Porsche doesn't come along every day. But then, when you start without compromise, you don't have to keep starting over.



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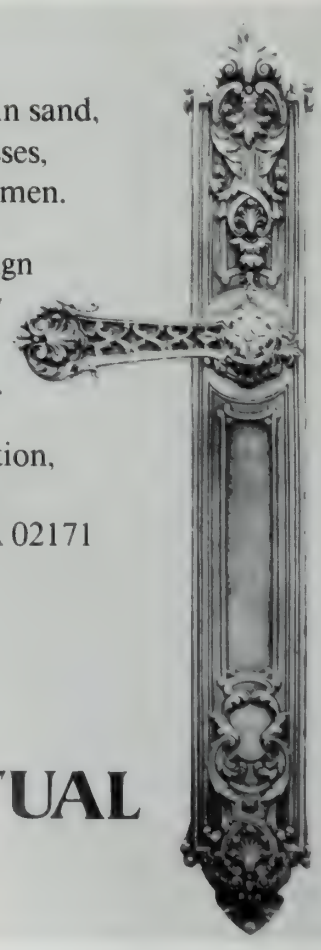
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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5900 Wilshire Boulevard, Los Angeles, California 90036.

I never in my years of teaching would have believed that a magazine would make me anxious for school to start, but your October 1991 issue is just such a magazine. From beginning to end, it will be treasured and worn out from being read and shown to my classes. Thank you for including "AD at the Smithsonian," as well as the houses of Bobby Short ("Bobby Short at the Villa Manhattan") and Cher (Visits), the interior by William Hodgins ("White Heat for Palm Beach") and the work of one of our Auburn University graduates, Arthur E. Smith ("Long Island Passage"). This issue will be a source for my professional use for a very long time. Thank you for the continued excellence of *Architectural Digest*. I am grateful we still have work of this quality in our lives.

Professor Gary Trentham
Auburn University
Auburn, Alabama

I just read the October 1991 *Architectural Digest* and loved every page of it. I'm crazy about Cher's house in Aspen and am going to try to redo our apartment similarly. I've read your magazine since 1972 and have kept every issue. This is the house for me!

Mrs. B. J. Rohrbacher
Berlin, New Hampshire

The article and photos of Dorrit Egli's house ("International Style in San Francisco," October 1991) were outstanding. I loved her variety of colors and moods in different rooms.

Roberta Dieden
Milwaukee, Wisconsin

I have found one of the most enjoyable features of your publication to be the monthly article on antiques. These pieces are well written and succinct, with a refreshing balance between valuation and aesthetics.

Mary Sudar
Tacoma, Washington

In your October 1991 issue, James J. Ludwig wrote a letter in which he thought it a show of "extraordinary bad taste" that we had used logs in the residence of Richard Lewis and Donna Allen ("Ode to Aspen," June 1991) "at a time when we are encouraging our lumber companies and other nations to protect our forest areas." I applaud his motivation in the comment, yet I can't agree with the conclusion. Irrespective of his credence, the logs used in the house were specified to be standing deadwood, and they had indeed died a natural death forty years earlier. I am very much in favor of responsible logging practices rather than clear-cutting, and I am fervent in my support of the ancient forests.

Steven J. Conger
Aspen Design Group
Aspen, Colorado

In the initial stages of my project with Dr. Levine and Mary Tyler Moore (December 1991), I contacted Machinist Associates Architects to work with us on the architectural changes for the apartment. Jo Machinist, the partner in charge, and Stephen Wang, an associate, worked together with me and the Levines. Machinist Associates Architects was unfortunately not mentioned in the article.

Kenneth Alpert
Kenneth Alpert Associates
New York, New York

In the December 1991 issue there was an unfortunate oversight regarding Mary Tyler Moore and Robert Levine's residence. I worked on this project as an associate of the New York firm Machinist Associates Architects. Credits should have included my colleagues and friends there, especially Jo Machinist, the partner in charge.

Stephen Wang
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ROB LANG

Over the past few years, as Russia has opened its doors to the West, Architectural Digest has given readers exclusive "first looks" at a rarely seen heritage. Recent features have included Peter the Great's log cabin, Czar Nicholas I's Cottage Palace and the houses of Chekhov and Tchaikovsky. Next month, we present the first published account of the president's secluded dacha outside Moscow. This is the site where President Bush and President Gorbachev met to discuss the START treaty and to sign Bilateral Agreements last summer. It is also where the leaders of the Soviet republics recently met to decide the future of the Soviet Union. The president's dacha is located in a heavily guarded compound, reports photographer Jaime Ardiles-Arce, and though security measures were extreme, he was able to bring back the story. The result is an extraordinary glimpse into the "Camp David" of Russia.

Paige Rense *Editor-in-Chief*


ROB LANG

Jay Spectre


DURSTON SAYLOR

Geoffrey N. Bradfield

Metamorphosis in Manhattan

"I've always come to a job with a consistency of philosophy and style," says Jay Spectre. The Manhattan penthouse he transformed with his partner, Geoffrey N. Bradfield, however, posed some new challenges. "We were faced with all sorts of interesting logistical problems that we had to be very creative about solving," explains Bradfield. "In many parts of the city you can no longer use a cherry picker to hoist large pieces up to an apartment. The new staircase and the large sofas, for example, had to be disassembled and reassembled in the apartment. We also had to coordinate the shipment of several woods to New York from around the world so that the cabinetmaker could interpret our designs. And add to that the creation of an entire floor on top of what had been a flat-surfaced roof. It was like doing a Highland fling to get through it all!" *See page 86.*


EMMA SUTTON

Mimi London

A Period Inspiration

Mimi London, long known for her log furniture and use of Japanese textiles, recently took on a surprisingly traditional design, the renovation of [illegible] hacienda-style house in Bel[illegible]. "We had a wonderful time," she says. "As a designer you can get type-


DAVID ZANZINGER

Scott Bulmer

cast. It's nice to have this in my repertoire." The project, a collaboration between London, her associate, John di Monda, and architect Scott Bulmer, required sweeping changes: In a breakfast area off the new kitchen, di Monda designed a high groin vault, something that the contractor had never built before. Bulmer had to make detailed drawings for the contractor, and both di Monda and Bulmer oversaw the framing done by the workmen. "There was good teamwork," says the client. "It was often hard to decide where one person's contribution ended and another's began." *See page 96.*


BILLY CUNNINGHAM

Thomas Britt



Wolfgang Neumann

New York Renaissance

"Some clients like to be involved in the design process, from reviewing the layout to shopping for antiques," says Thomas Britt. "Others describe their needs at the outset, turn the entire job over to me and don't want any involvement until the day they move in." When longtime clients asked him to redesign their East Side apartment in Manhattan, which they wanted to combine with one they had just bought on the floor above, the wife was an active participant, even showing up at the work site each morning. A major concern was

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NEIMAN MARCUS
BERGDORF GOODMAN



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continued from page 22

the construction of a staircase to join the two apartments. "It was an extraordinary challenge to locate a position for the stair," explains architect Wolfgang Neumann. "The most logical space interfered with one of the structural columns. To remove a section of that column, we needed to brace the floor and walls with steel crossbeams." Since the beams had to be hoisted by crane through the windows, the street had to be closed off one afternoon. "I don't think we were very popular with the neighbors that day," the wife observes. *See page 106.*



EMMA SAMMS

Frank Pennino



Marcia and Stephen J. Cannell

A Los Angeles Make-over

When Emmy Award winner Stephen J. Cannell, producer of such television programs as *The Rockford Files*, *21 Jump Street* and *Wiseguy*, and his wife, Marcia, his junior high school sweetheart, found a Monterey colonial–style residence in Los Angeles, they commissioned Frank Pennino to refurbish it for them. Even though the designer brought in an artisan to reshape such details as the entrance hall's paneling, they still didn't know what to do with the upstairs hall. "I told them that halls are wonderful places to mount photographs," Pennino recalls. "They looked at each other and smiled and said, 'Well, we do have a lot of photographs.' They sent me a few framing samples, and I chose one. One day, I went over to the house to hang what I thought would be about fifteen or twenty pictures, but there turned out to be four hundred! I was dumbfounded—it took me days to hang them all up!" *See page 116.*



Michael de Santis

High-Rise Revamping

"She's on the board of directors of the Metropolitan Opera and the Joffrey Ballet, so it was important for her to have a formal look for entertaining," says Michael de Santis of the client for whom he redesigned a new high-rise apartment in Manhattan. "The space was there, the views were there, but we wanted to give it detail, to create a warmer, more eclectic and sophisticated ambiance," he explains. The client, who enjoys being conveniently located just across Central Park from Lincoln Center, watched the building go up from what had been a hole in the ground. "I even got into the apartment when you still had to wear a hard hat," she remembers. "It was a mess! There were no windows or walls—and I can assure you I didn't go too near the edge." *See pag*



RUSSELL INGRAM

Bruce Gregga

Chicago Transformation

"The project was particularly interesting because it involved a great deal of restoration," says Bruce Gregga of a Lake Shore Drive apartment in Chicago that he recast in an English country style with architect Marvin Herman. "We've done several jobs like this lately, and I find them very enjoyable. We're working on a fabulous penthouse that Chicago architect David Adler did about fifty years ago. Unfortunately, it was totally stripped in the sixties, so we're putting it back together with a lot of architectural details. I think it's far more exciting to work with something old than with something brand-new. I love the challenge, even though it's tricky, because you have to work around elevators, walls, posts, columns—all sorts of structural things that can't really be changed. It's wonderful to make something out of nothing." *See page 132.*



GEORGE OBREMSKI

Thomas Fleming

Restoration Drama

"It wasn't like some projects, where the apartment is torn down to the exterior walls," says Thomas Fleming, of Irvine & Fleming, about the Park Avenue residence he reconfigured and redesigned for Wayne and Valerie Carney. "We took it very slowly. In fact, it's been three years and we're still not finished." Fleming points out that working that way is fairly typical of him. "I really don't see projects as all of a piece—they sort of build, and that's the key to them." He once tried to design a room around a painting but found it to be a greater source of frustration than inspiration. "It was too confining and too contrived," Fleming recalls. "I don't start with a large, important piece. I wait until the room is almost done, and then I'll look for a carpet. It usually ends up a little off-center—and that makes it perfect." *See page 142.*



EMMA SAMMS

Ron Wilson

Wallace Neff Revisited

"I had always admired it," says Ron Wilson of a 1931 Wallace Neff house in Bel-Air that was commissioned by Louis B. Mayer for his daughter Edith and her husband, William Goetz. "And then I ended up working on it." The renovation, for a couple with children, was extensive. One significant change was to move the driveway all the way to one side of the property. "Because the house is so gigantic, so tall, I wanted to see it from the farthest possible point so that it looked pushed back," Wilson says. To add even more drama to the approach, the designer installed out-

continued on page 28



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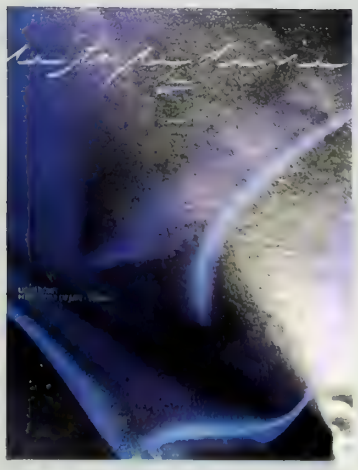
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continued from page 24

door lights assembled from components that had been made for Hearst's Castle but never used. Echoes of Hollywood's Golden Age permeate the residence, and for the current owners, entertaining regularly seems to come with the territory. "When we first saw the house it had a big screening room," says the wife. "I'm sure that the Goetzes used it all the time in the days when Marion Davies and Errol Flynn lived up the street." *See page 150.*



HANS NELEMAN

Timothy Macdonald

Urban Evolution

Because a duplex penthouse in an Art Déco–influenced building on Manhattan's Upper East Side—designed by Rosario Candela and Mott B. Schmidt in 1936—required only a few structural changes, it offered Timothy Macdonald a pleasing assignment. All the architectural elements—high ceilings, crown moldings and expansive proportions—were intact. The apartment also had wide terraces planned by Halsted Welles Associates and landscaped by J. Kevin Lambert. "It was very appealing for the clients in that it was in move-in condition," the designer says. In addition to incorporating the couple's collection of sculpture, paintings and antiques, Macdonald had to modify some of the spaces: The original kitchen was small, so he and his associate Christopher Lockwood turned the existing dining room into a spacious kitchen. And since the couple didn't want a formal dining room, the library became a dining room/library. "The greatest challenge was that the apartment was so attractive to begin with," Macdonald says. "It made us work that much harder." *See page 158.*



HANS NELEMAN

Juan Pablo Molyneux

An Argentine Coup

"Working on the project was the best way of going home again," says New York–based designer Juan Pablo Molyneux, to whom Buenos Aires is a special city. Molyneux, who had lived and worked in the city for eleven years before relocating to Manhattan, renovated an apartment in a turn-of-the-century palazzo and rented his own place there during the project. "Buenos Aires is still a place I could live," he says. "It's a mélange of a great city with the relaxed atmosphere of a Latin American town. There is a high level of education in both Argentina and Buenos Aires, and that makes cultural life attractive for someone like me who is constantly searching." His return to the city was serendipitous too. When he was working on the apartment, which had been stripped of its architectural details, a friend said, "Have you seen the latest auction catalogue? There's a fireplace featured that came from the house you're working on." So Molyneux bought it and reinstalled it. *See page 166.* □


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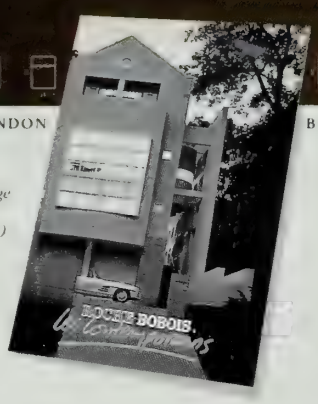


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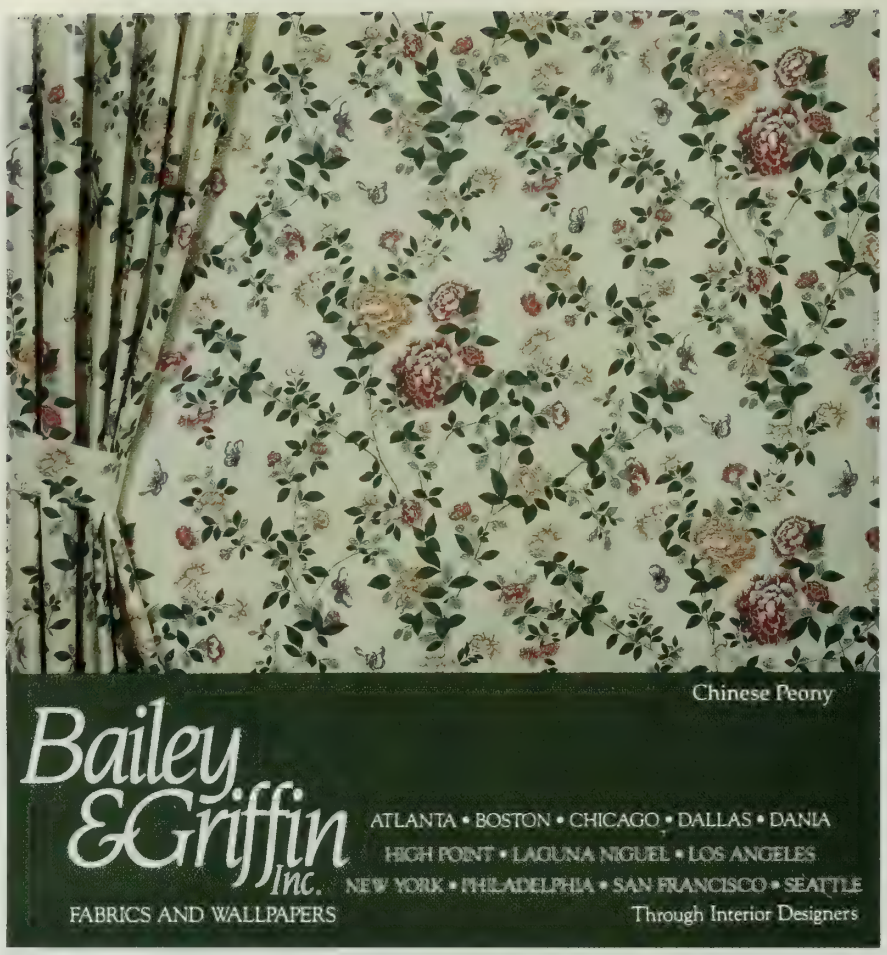


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CONTRIBUTORS

STEVEN M. L. ARONSON, an *Architectural Digest* contributing writer, is the author of *Hype* and the coauthor of *Savage Grace*. He is currently writing the biography of Leland Hayward.

STANLEY BARROWS taught at Parsons School of Design for 22 years and was director of its European Studies Program. He was also chairman of the Department of Interior Design at the Fashion Institute of Technology in New York from 1968 to 1985.

IRENE BORGER, a journalist, has recently been awarded a California Arts Council grant and has founded and teaches a writers' workshop at AIDS Project Los Angeles, where she is artist-in-residence. She also teaches dance history at the University of California, Riverside.

STEPHEN DRUCKER is the editor of the Home section for *The New York Times*.

MICHAEL FRANK, who edited and wrote the introduction to the book of screenplays *Hud, Norma Rae, and The Long Hot Summer*, works out of Los Angeles and New York.

PAUL GOLDBERGER is the Pulitzer Prize–winning architecture critic and the cultural news editor for *The New York Times*.

BETH HOUSTON is a freelance writer who lives in New York. She has previously written on the Middle East.

BROOKS PETERS, a contributing writer for *Mirabella*, writes frequently about travel, design and the arts.

JEFFREY SIMPSON is an *Architectural Digest* contributing editor whose books include *The Way Life Was, The American Family* and *The Hudson River 1850–1918*. He is now working on *Intellectual Life in America*.

JOHN TAYLOR is the author of *Storming the Magic Kingdom* and *Circus of Ambition: The Culture of Wealth and Power in the Eighties*.

MICHAEL WEBB writes on architecture and is developing a television series on the architecture of Los Angeles. His latest book, *The City Square*, was published by Whitney Library of Design.



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GUEST SPEAKER: STANLEY BARROWS

A Dean of Design on the Alchemy of Before and After



BILLY CUNNINGHAM

"In any Before and After project, the designer has to discover the essentials and get rid of the nonessentials," says Stanley Barrows (above), who has taught at both Parsons School of Design and the Fashion Institute of Technology.

MANY YEARS AGO, when I was teaching at Parsons and very much involved in the New York design world, I knew a woman named Mrs. Diego Suarez. She had formerly been married to Marshall Field and had infinite means. Her second husband, Diego Suarez, was a landscape architect who had designed the gardens for Vizcaya, the Florida estate created by James Deering. Mrs. Suarez bought an apartment in River House, the grand old New York apartment building on East Fifty-second Street designed by Bottomley, Wagner & White, and when she and her husband went to look at it she remarked that the ceilings seemed lower than she had remembered. "Well, my dear," said Mr. Suarez, "all we have to do is buy the apartment above and double the height." And they did.

That is the most extreme example of an apartment or house being made over that I know of, but even so, there is a basic point that applies to every Before and After situation. If people have decided to redesign a space, they have *choices*, and the designer must find out how they *want* to live—something they may not even be sure of themselves—and give them an environment that will match those needs.

If people have decided to redesign a space, they have *choices*, and the designer must find out how they *want* to live.

In making over a barn for a second house, for instance, the question is whether it will be used mostly in the summer or the winter. Is it in the Hamptons, where the point is to get outside, to have as much and as easy access to the out-of-doors as possible and to have a lot of windows to enjoy the trees and sky? Or is it in Vermont or a western resort, where it will be used primarily for skiing, and the need is for cozy rooms and a retreat from the snowy slopes?

Inherent in the problem, of course, is deciding not only how the whole space should be used but how the individual rooms are going to be used. Billy Baldwin, the famous decorator who worked in the forties, fifties and sixties, always maintained that a dining room was wasted space unless it could be used for more than one purpose. A dining room can also serve as a library, and today many large houses have the dining area open to the kitchen. There is also the question of how many bathrooms to have. We seem to have made a complete reversal from the Victorian era, when a house with eight or ten bedrooms would have only one bath, to providing two dressing rooms with baths for one master bedroom.

Once the *purpose* of the rooms is determined, the designer must decide whether there will be architectural remodeling. Structural changes may have to be made to get the configuration the client wants. Most designers think money is well spent on remodeling if the existing doors and windows are so badly placed that they interfere with the light in the rooms or, just as important, with the circulation and flow of movement. For example, a large living room with only one entrance can create a terrible bottleneck if one entertains a lot. Or a wide arch from an entrance hall into a living room can interfere with privacy. The Edwardians used portieres to make the entranceway smaller, but we're not in a portiere period.

If one is dealing with an old house or apartment, there may be inventive ways of utilizing space that are not immediately apparent (except, of course, to the clever designer). One prominent New York decorator of my acquaintance took an apartment in a grand old town house. As part of

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A Dean of Design on the Alchemy of Before and After
continued from page 36

the package he got some rooms that were very large indeed, even intimidating, and some that would seem to have been unusable. A long hall between a small improvised kitchen and an oval drawing room was hung with Régence panels and mirrors. The designer turned the hall into a dining room by fitting mirrors on one wall to modify the corridor effect, painting the opposite wall to resemble marble and hanging a huge Chippendale mirror on it. By adding a table (placed against the wall console style when not in use), fourteen Biedermeier chairs and a pair of huge atlantes (statues of male figures intended to serve as pillars), the corridor turned dining room not only looked but functioned as no one would have believed possible.

If one is not going to undertake structural remodeling but just use space cleverly, I have observed many ways of doing so. Nancy McClelland, a decorator in New York many years ago, transformed houses with wallpaper. She had the best collection of historic wallpapers in the country, and part of her collection ended up at the Fashion Institute of Technology. Then there was Frances Elkins in California, who was always running back and forth to Paris and who was very sophisticated in the use of wallpaper. But the best of all was New York decorator Rose Cumming, who had a house on West Fifty-third Street, opposite the Museum of Modern Art. She lined her dining room with antique Venetian mirrors that had not been professionally installed, so that they slanted slightly in and out, which added to the charm of the room. In her bedroom, she indulged her passion for shining and glistening surfaces to the fullest (in fact, she always had trouble keeping maids because she wanted such highly polished floors). She had a silver lamé spread on the bed and silver lamé at the windows, silver foil on the walls and silver stools that had been made for King Manuel of Portugal. The whole room glimmered and shim-

The whole room glimmered and shimmered, and it was all from surface treatments. It had been almost magically transformed from a most ordinary Victorian bedroom.



mered, and it was all from surface treatments. It had been almost magically transformed from a most ordinary Victorian bedroom.

The use of mirrors is generally a great way to create the illusion of more space. The French were the first to put a mirror over the mantel and then hang another mirror opposite to produce an almost infinite reflection. They have been doing this since the eighteenth century, when techniques were developed for pouring plate glass that allowed the manufacture of sizable mirrors. Often, they incorporated a mirror in the boiserie to make a trumeau, which in the course of time would be separated from the original setting and used independently.

I remember another case that could be called a Before and After or even a Later-After use of boiserie. Mrs. Byron Foy, who was Walter Chrysler's daughter, bought a house on the Upper East Side in the late forties. The house had once belonged to Mrs. Cornelius Vanderbilt, who had installed very beautiful Régence boiserie that had been in a Vanderbilt house downtown. Mrs. Foy kept the boiserie and installed more. Then, after about fifteen years, she took a penthouse in a modern building and had her decorator cut a foot and a half off the top of these museum-quality boiserie panels to get them into the penthouse. Stéphane Boudin, who worked for the decorating firm Jansen in Paris, redesigned the panels so that the tops weren't simply lopped off, but nonetheless they did look strange. What had been impressive in a fifteen-foot-high salon was less so in a low-ceilinged contemporary space.

One of the most effective examples of Before and After is also one of the earliest: the famous dining room of the house on New York's Irving Place shared by Elizabeth Marbury and Elsie de Wolfe, later Lady Mendl. De Wolfe, who was the world's first recognized interior decorator and who gave the profession stature, took photographs of her pleasantly cluttered, very Victorian dining room in about 1895 and then took more photographs a year or two later, after she had removed plate racks, a heavy sideboard and other dark furniture, painted the woodwork and hung a white Chippendale mirror. Although the changes mostly had to do with moving furniture, removing pictures and bibelots and adding a liberal coat of white paint, the transformation was dramatic. Even the wallpaper remained the same; the real difference was in the point of view. And that is what a designer and client must develop. A client may have three or four ideas that are at war with each other, and a good designer can make sense of the confusion. It is the designer's job to simplify, to sort out the problems and make a direct statement. □

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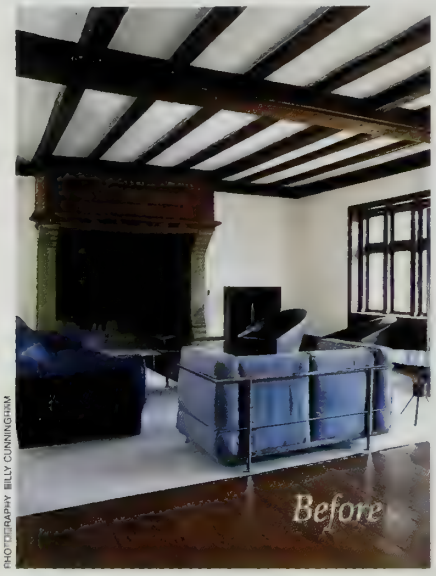
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A TUDOR REVIVAL

Anthony P. Browne Brightens a 1928 House in Connecticut

By Jeffrey Simpson



PHOTOGRAPHY BILLY CUNNINGHAM

"The exterior was rather warm and pretty, but the interiors were very dreary and foreboding," says Washington, D.C.–based designer Anthony P. Browne of a 1928 Tudor-inspired stone mansion in Connecticut that he has been designing for a young couple with children.



LEFT: The living room previously had a dark overmantel and woodwork and bare plank floors. BELOW LEFT: Browne brightened the room by painting the beams, wood trim and ceiling, using a *faux*-stone finish on the fireplace and covering the floor with sea grass.

"WE SAW THE HOUSE a year before we bought it," says a young woman who recently moved into a 1920s Tudor-inspired stone mansion in a Connecticut suburb. "My husband and I had just had our second child, and we decided it was time to get out of Manhattan. We shopped for a long time and we kept coming back to this place. At first we thought, It's too big, too grand—maybe in twenty years. But after seeing it in every season, we found we were measuring everything else we looked at against it."

Having made the plunge, the young couple then had to learn how to live on a larger scale. Replacing a New York loft apartment with a house that has a garden covering four acres—including a swimming pool and tennis court—a living room known to the previous owners as the Great Hall, and a servants' wing required some adjustment. "We moved our three pieces of furniture into the house," the wife jokes, "and it all looked rather bare." Soon after they settled in, her parents visited from Washington, D.C., where they have lived for decades and where designer Anthony Browne has become a family friend. "My parents fell in love with the house," she says, "and contacted Anthony to do the living room as a housewarming present for us."

The designer's initial reaction was mixed: "I loved the outside but hated the living room. It was all dark beams and light paint—and that's boring."



"I wanted to lighten it up and bring the English country house style of the exterior to the interior," Browne explains of the overall design concept. RIGHT: The club chair, sofa, drapery and table skirt fabrics are from Colefax and Fowler. Needlepoint rug is Chinese.

continued on page 50


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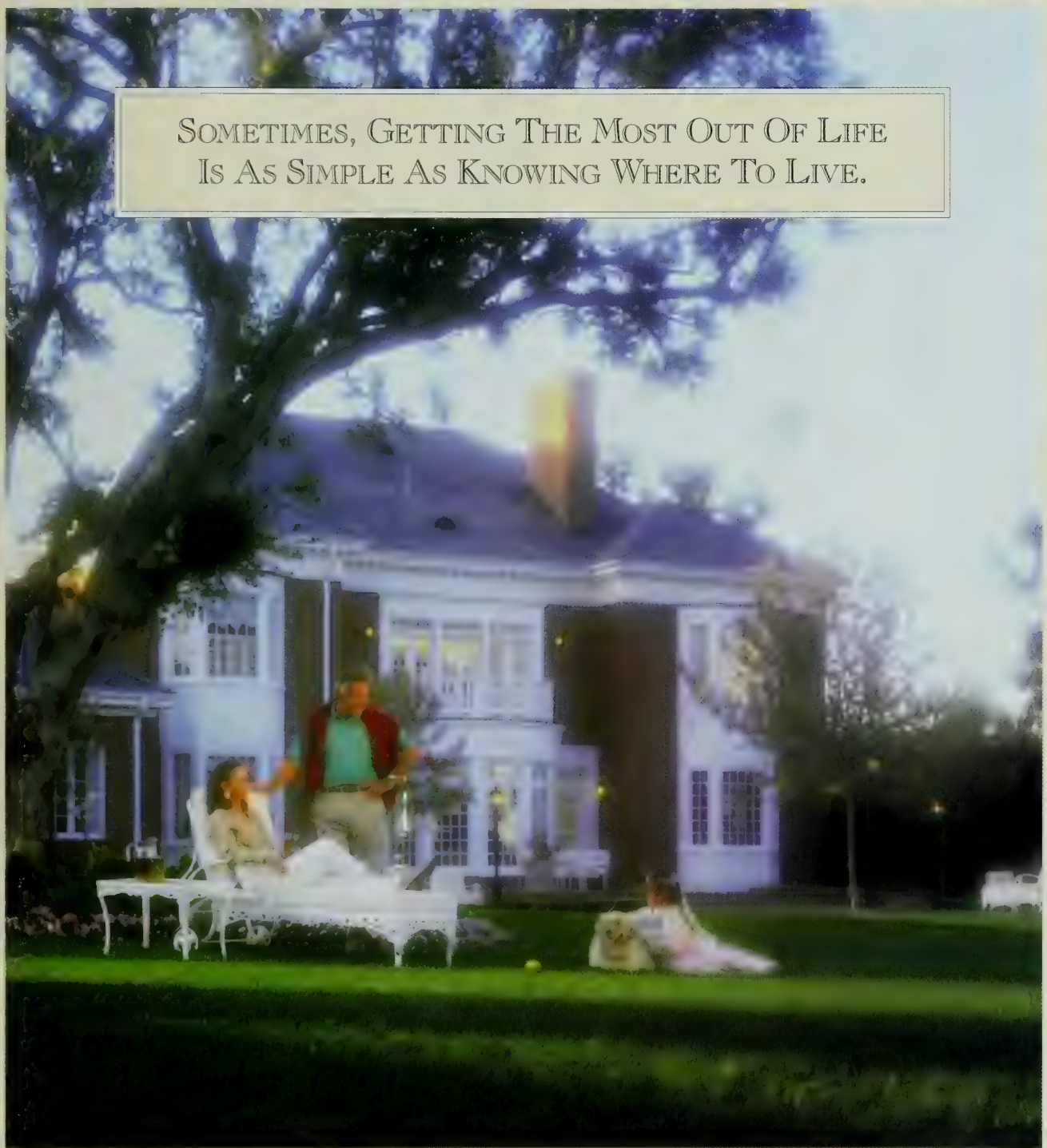
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Anthony P. Browne Brightens a 1928 House in Connecticut
continued from page 46

"Coming from a New York loft, most of the clients' furniture had that Manhattan look and wasn't right for the house," says Browne. "But we had to go along slowly, choosing good country pieces that would allow them to add gradually later on." BELOW: The walls in the dining room had been painted red, and the stained hardwood floor was left uncovered.





ABOVE: Browne emphasized the country house atmosphere by using softer colors on the walls and ceiling and adding a 19th-century pine table and Windsor chairs. Striped wall fabric is from Brunschwig & Fils. Tassels on draperies are from Colefax and Fowler. Portuguese needlepoint rug.



ABOVE: The original Dutch-style brass chandelier and Georgian-style carved stone mantelpiece were preserved in the dining room.

Browne's solution—the shocker for most people—was to paint the beams linen white. "John Fowler," he says, referring to the legendary English decorator who began working with Sibyl Colefax in the 1930s, "always painted all the wood he saw. The thing about the so-called English country look is to lighten as much as possible. England is a gray, often chilly country, and you want an interior to be bright to counteract that."

The wife was not immediately convinced. "When Anthony first recommended painting the wood, it made me very nervous. After all, the wood was one reason we had bought the house. My husband was willing to go along, however, and it has worked out beautifully. Anthony made the Great Hall a place to sit in and enjoy, instead of just a place to look at from the doorway."

"When he recommended painting the wood, it made me nervous."

Browne put wall-to-wall sea grass on the floors, which is typical of English country house design. Again, the wife was doubtful: "In New York, good wood floors are a selling point of a house or apartment—you practically buy it for that—so I thought, What is he doing?"

The result was well worth the gamble. "Everybody loves the room," says the wife. "The man who works on the lawn, the plumber, good friends, family, everyone who sees the room, makes a point of commenting on it. We're very happy in this house, and the living room seems to reflect that."

Since Browne's ideas for the living room were so successful, the couple retained him to design the dining

continued on page 54

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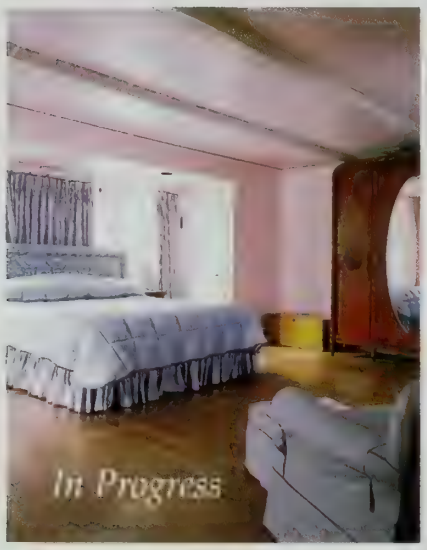
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Anthony P. Browne Brightens a 1928 House in Connecticut
continued from page 50

room and master bedroom for them. "It's rather strange for a young couple to buy such an enormous mansion and then have to set about furnishing it almost from scratch," says Browne. "Normally I would recommend that young people get a small place, like a London mews house, and then fill it up with bits and pieces, inheriting good heirlooms as the years go by and finally acquiring the appropriate house for them. Here, we had the surroundings for the heirlooms—the magnificent house—but very little to put in it." The challenge was to create spaces that would wear well over the years, as the family grows and other furniture is bought, but that would serve pleasantly for the present.





"The husband didn't want a bedroom that was overly feminine," Browne points out. "He didn't want roses." ABOVE RIGHT AND ABOVE: In the master bedroom, the designer painted the beams, doors and window frames, replacing the harsh tones with lighter hues.

RIGHT: The clients purchased an Art Déco parquetry armoire for the master bedroom, while Browne added the Spanish carpet, which contrasts with the plaid and striped silk fabrics that he used for the bed, pillows, draperies, headboard and upholstered pieces.



The dining room had been a somber dark red, with an elaborately carved marble mantel, in which the couple's modern dining table looked particularly incongruous. Anthony Browne painted the ceiling a salmon color, put a celery-green-and-white-striped paper on the walls and brought in a large pine dining table with Windsor chairs to go around it. "This was a situation where the clients couldn't really use the furniture they had," he says, "but they weren't ready to invest in expensive antiques. The solution was to use good country pieces."

In the bedroom, Browne took the husband's wishes into account. "He didn't want a room that was overly feminine in feeling," Browne says, "so I thought in terms of Turnbull and Asser robes." To achieve that effect, the designer again lightened the woodwork and added striped and plaid fabrics in red, white and gray.

Speaking of the house generally, the wife says, "We still have a lot to do in terms of odds and ends, but that's fun. When we first moved here, I was nervous about leaving New York, but now I'm enjoying things like visiting the many antiques shops in the area, because I'm always inspired to look for something else for the house."

Anthony Browne agrees that the house and its owners are growing up together. "Gradually they will become more confident about making changes as they complete each space and are pleased with the results," says the designer. "This is sort of a Before and Not-Yet-After story." □



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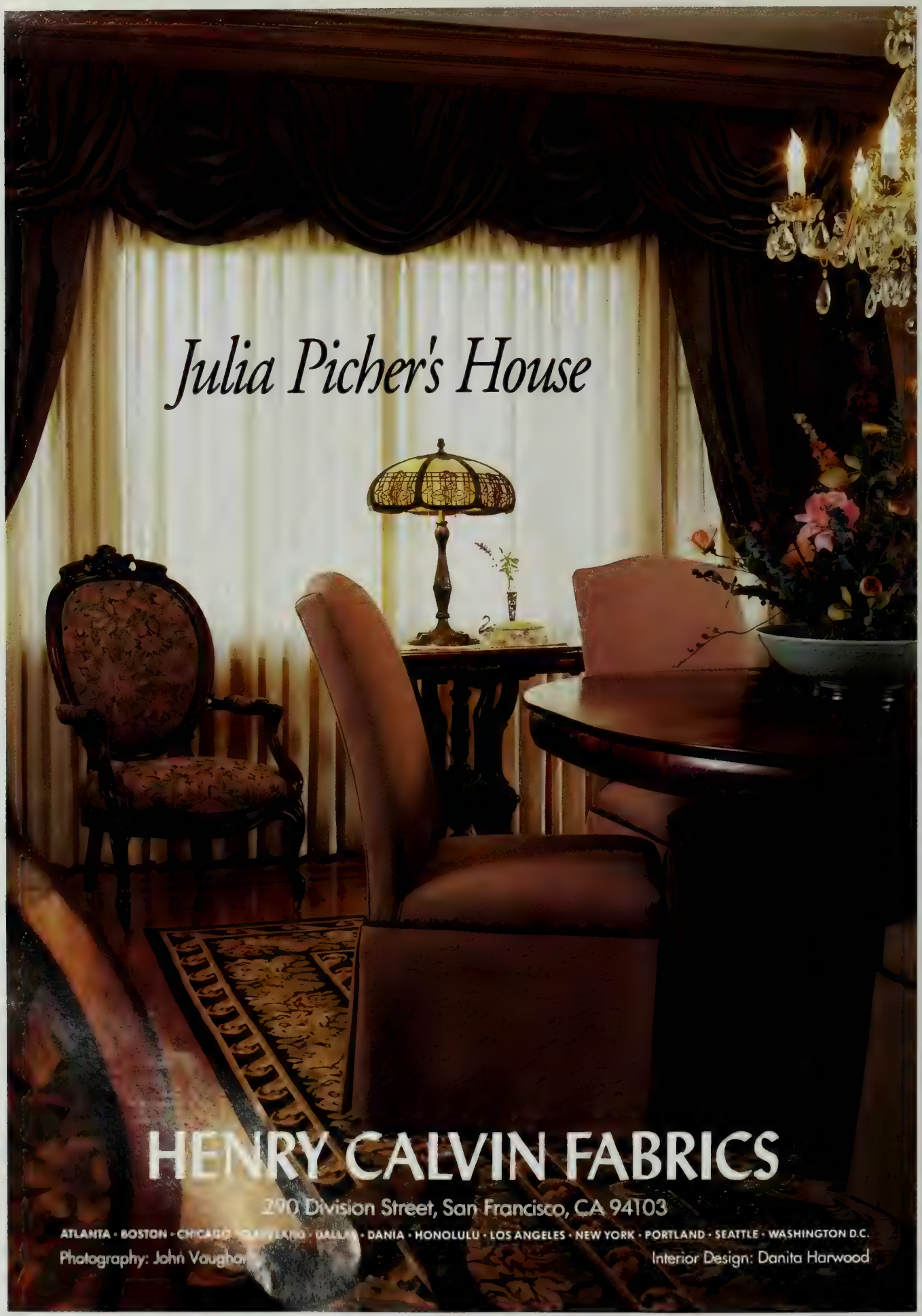
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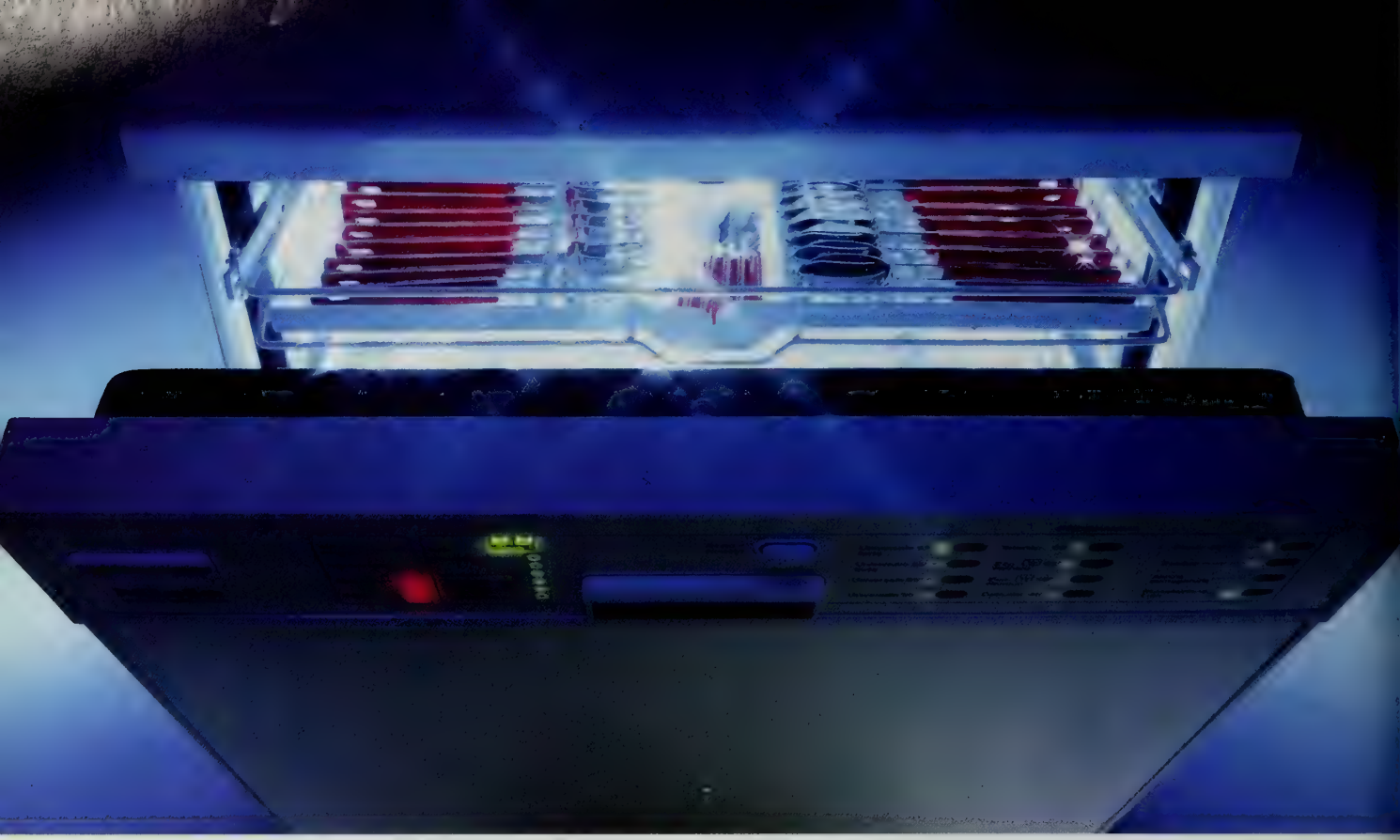
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SHINGLE RESTYLING IN NEW JERSEY

An Architectural Enrichment by Peter Gisolfi

By Stephen Drucker

THIS BEING AN OLD-HOUSE tale, one might as well begin with the little old lady. "Thank God for those little old ladies," Ann Horowitz declares from a wicker chair on her whitewashed wooden porch. She is recounting the story of the 1891 house that she and her husband, Joel, have recently spent two years resuscitating.

This particular little old lady had been true to her breed: She had maintained her house in the Grey Gardens traditions, and it was still standing only by some act of mercy no less than divine. Her house did not, the couple recalled, inspire love at first sight. "No way," Horowitz told his wife as they pulled into the driveway and saw the house for the first time.

And then they saw the living room fireplace: seven feet tall and twelve feet long, with Adamesque garlands decorating the mantel.

And then they began to imagine themselves sitting on the porch on a warm summer day, only fifteen minutes from Manhattan, overlooking the rolling landscape and its many mature trees.



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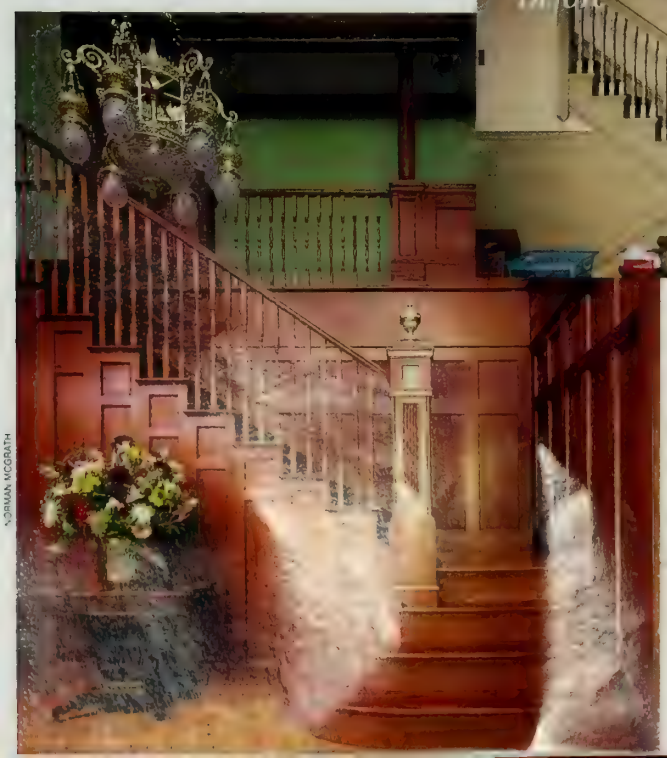


NORMAN MCGRATH

LEFT AND BELOW: "We unified the exterior with a wraparound porch and added a porte cochere to extend a sense of welcome," says architect Peter Gisolfi of the Shingle Style house in New Jersey he renovated for Ann and Joel Horowitz. "The vocabulary consists of simplified period details," he says, "including elliptical windows and fish-scale shingles."



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NORMAN MCGRATH

And then they considered what a fine family house this 6,200-square-foot white elephant might make: spacious and snug at the same time, as only an old house can be.

The little old lady's place in history was thus assured. Her home in this New Jersey suburb—once known as "the playground of Wall Street," now known as the playground of Eddie Murphy, who lives down the street—had passed into the hands of a car-

ABOVE LEFT AND LEFT: "To rid the house of its closed-off feeling, we designed the entrance hall as a two-story space," Gisolfi says. "It is now the center around which the other rooms radiate and connect." The architect added mahogany paneling and oak flooring; the custom woodworking is by John Canary. The chandelier is Renaissance Revival style.

continued on page 64

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An Architectural Enrichment by Peter Gisolfi
continued from page 60

ing young family: he a horn-rimmed partner in a sportswear company; she a ceramist with an Amy Irving aura; and a teenage son and a younger daughter.

For the work that lay ahead, the couple found a sympathizer in architect Peter Gisolfi. "The design is a total response to what was there, only none of it was there," Gisolfi explains, not unaware of the paradox. "This was not even a renovation. This is a new house."

Indeed, it was in desperate need of oxygen. The floors looked like ocean waves; rhododendrons were lunching on the asbestos siding; the five fireplaces had no flues; and the original knob-and-tube wiring was controlled by "Frankenstein switches," as Ann Horowitz calls them. The house was virtually uninhabitable.

"We decided to move in," Joel Horowitz says, "to see how we wanted to live." Those first few months, when you own a house but don't yet know its moods and quirks, are, he notes, "the most creative time, when you feel your way around it."

The "what ifs" and "why nots," major to minor, consumed them for nearly a year. Two fireplaces or five? Oak paneling or mahogany? Painted or stained? Light or dark? Should the house have a name? "Beechwood," she suggested. (But there were no beeches.) "Pine-something," he countered. (No, too institutional.) Ann Horowitz, who was pregnant with their third child at the time, remembers telling everyone she was sure she would give birth to an architect.

Meanwhile, Gisolfi, project architect Radoslav Opacic and assistant Wai Man Yeung were at work in their Hastings-on-Hudson, New York, office. Here was a house of some charm, and they did not wish to commit an



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NORMAN MCGRATH

LEFT AND BELOW: The dining room is one of two rooms that remained essentially intact after the renovation. "The bay window facing the garden on the east side was removed to create new leaded-glass French doors with a transom window and glass side panels," the architect points out. The gasolier is late 19th century; table lamps are Czechoslovakian. Chair upholstery is from Ralph Lauren.



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NORMAN MCGRATH

ABOVE AND RIGHT: Originally dark and outmoded, the master bath was transformed into a skylighted space accented with black-and-white mosaic tile trim and a floor of checkered black granite and white Carrara marble. The mahogany vanity is marble-surfaced. An elliptical window overlooks the garden. "The residence includes H. H. [illegible] style interior details," notes Gisolfi.

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An Architectural Enrichment by Peter Gisolfi
continued from page 64

act of architecture on it. Out came the books on H. H. Richardson and his Shingle Style manors, and the house was ready to have its soul saved.

What now appears to be the historic heart of the house—a paneled entrance hall with a cascading oiled-mahogany staircase—is entirely new. A warm glow suffuses it, the skillful result of just the right amount of natural light falling on all that lustrous wood. "You used to enter as if it were a twenty-five-hundred-square-foot house," Gisolfi says. "But it is a sixty-two-hundred-square-foot house. We celebrated it."

Should the former owner of the house ever return, she would have a hard time finding her way around. It is "a house of rooms," the architect says; and he completely rethought the twenty-five-room layout. Like a Richardson house, it is a house for the explorer. Everywhere, there is the sense of another niche ahead, another floor above.

Those who make it to the top floor find a family/screening room, an exercise room, a sauna in a dormer, a soaking tub and two bedrooms with the attic atmosphere that an eighteen-year-old, like the couples' son Dustin, can particularly appreciate.

Those who get as far as the more private corners of the second floor come upon a bath that could only have been invented. "It is the result of architect and client playing together," Gisolfi says. With dentil moldings of mosaic tile and its green-and-white-marble cladding, the bath has a vaguely Edwardian sense of luxury but a decidedly modern appreciation of self. Ann and Joel Horowitz each have a mahogany washstand that could have come out of the Savoy Hotel in London. Each has a dressing room with a millwork set of cabinets and the clothes all out in the open. "A Ralph Lauren fantasy," Gisolfi calls it.

The kitchen is no overwrought affair, just a galley. It was outfitted with leaded-glass mahogany cabinets, marble counters, a stainless-steel sink "deep enough for washing the dog," and an industrial range and refrigerator that look as if they were purchased by the Pentagon. In the basement stands the original wood-fired stove, an intimidating piece of cast iron that helps put nostalgia in perspective.

What remains unclear, even to the forty-six-year-old architect, is where he acquired his penchant for historical motifs. "I studied with God—Louis Kahn. I was taught that all of this was wrong, that everything should be white and concrete and plaster and have no trim."

On second thought, even Gisolfi has to admit, "Louis Kahn would have liked the stair." □

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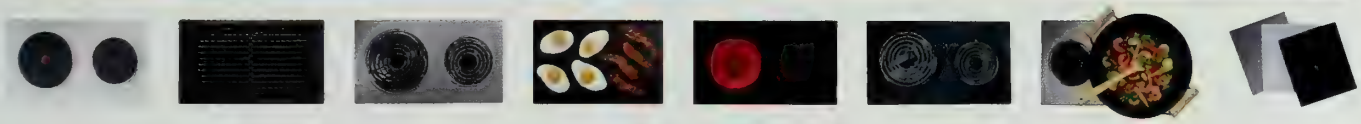
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ARCHITECTURE: MODIFYING MIES

Peter L. Gluck Rises to the Modernist's Challenge

By Paul Goldberger

COURTESY PETER L. GLUCK AND PARTNERS, ARCHITECTS

Before





NORMAN McGRATH

In augmenting an International Style house in Connecticut designed by Mies van der Rohe in 1955, architect Peter Gluck was forced to confront a vision of architectural purity. Gluck did two additions—a pool with two pavilions and, later, a bedroom wing connected to the house. ABOVE: The original Mies residence—one of only three extant in the United States—was built by the brother of Herbert Greenwald, a great patron and friend of Mies's.



NORMAN McGRATH

TOP RIGHT: Gluck held true to Mies's basic tenets while adding his own touches, such as contrasting the horizontal façade of the bedroom wing with the vertical elements of the original house, at right. ABOVE: He modified the Mies design by staggering the innovative glass curtain walls to create a small greenhouse in the master bath.

FEW ARCHITECTURAL problems are as vexing as adding to a building by Mies van der Rohe. First, any Mies building by definition possesses the status of a historic artifact, protected by an ethical presumption if not by a legal requirement that any future architect tread lightly. But the nature of Mies's architecture leaves almost no room for anyone else anyway. How do you expand a glass box that aspires to Platonic perfection?

Architect Peter L. Gluck recently completed his second addition in less than a decade to a little-known Mies house in Weston, Connecticut, and his work proves that Mies, if resistant to the amendments of later architects, is not wholly defiant of them. The Gluck additions not only respect the original Mies design, they broaden

continued on page 76



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Peter L. Gluck Rises to the Modernist's Challenge
continued from page 72

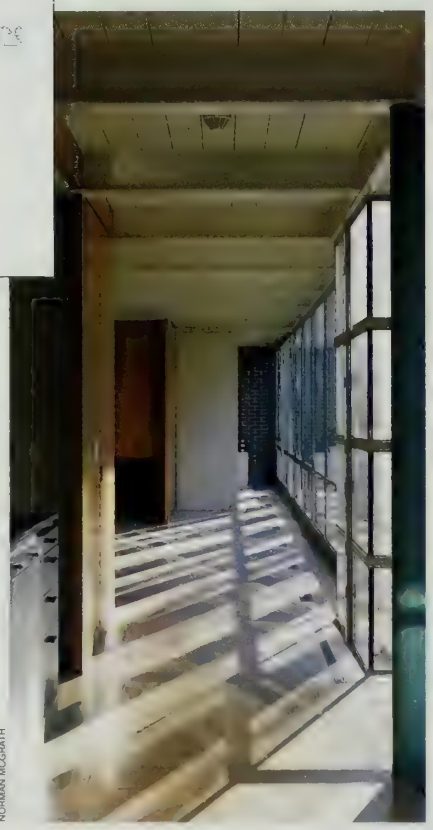
In the first addition, Gluck designed a pool complex with a guest pavilion and an entertaining pavilion apart from the main house. RIGHT: "The importance of traditional Japanese architecture to the early modernists was echoed in such details as the raised living platform, sliding wall panels and fold-away beds," says Gluck. "Recalling the freestanding marble wall of Mies's 1929 Barcelona Pavilion, the perforated steel wall links the two pavilions."

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and expand its reach, bringing it into a wider architectural dialogue while being at the same time altogether faithful to its modernist patrimony.

"This house has a striking history," says Gluck. "It was built in 1955 for Morris Greenwald, brother of Herbert Greenwald, the Chicago developer and patron of Mies who commissioned the celebrated Lake Shore Drive apartments, Mies's most important early Chicago commission, in 1951." To know this piece of background and then to look at this house is to bring forth a smile, for the house could almost be a fragment of the Lake Shore Drive tower, sliced off and plopped onto a lushly landscaped site in Fairfield County.

But the house not only looks like a fragment of the tower, in one sense it actually *is* one, since it was built out of sections of the glass curtain wall Mies had designed for the Chicago skyscraper. When the building was completed, some of the leftover window frames were shipped East and erected on the Connecticut property.

Since Mies had first sketched out the glass wall design as the façade for a row house scheme that was never built, in a way the Connecticut house is a step closer to his original intentions than the apartment tower. Nonetheless, it's not his most graceful work by any means; there is something about its lack of a cornice, and about the industrial quality of its glass, metal and grayish-brown-brick structure that denies it the lyricism of the great architect's major works. In the end it *does* feel like a section of a skyscraper cut out and placed abruptly on the ground.

How, then, to make it work, especially for the new owners, who wanted to make it suitable for their two

ABOVE LEFT: The plan shows the two additions: the separate pool complex and the bedroom wing adjoining the original rectangular house. ABOVE RIGHT: In the back of the house, three vertical columns were removed to insert the hall into the addition, right. "The design was a study in historicism with detailing, proportioning and material selection sympathetic to modernism in general and to Mies in particular," Gluck concludes.

continued on page 79



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Modifying Mies
continued from page 76

young sons? The Greenwalds had raised children in the house, but not everyone could be expected to have that family's Miesian fervor, which was so strong it allowed the elder Greenwalds to live for years without a fully private master bedroom. And the owner in between the Greenwalds and the present family was a businessman for whom the house served as a weekend retreat. It was he who brought Peter Gluck and his partner, Kent Larson, to the house to create the first addition in 1982, a freestanding entertaining pavilion and a guest pavilion, a design based on Mies's Barcelona Pavilion of 1929.

In designing the complex, Gluck found a point of intersection between Mies's International Style modernism and Japanese architecture, which has long fascinated the Yale-educated, New York architect, who worked in Japan for a couple of years in the early seventies. His pavilions induced Mies's building into what can only be called a vastly richer and more vibrant interaction with the landscape. Both forms are transparent, with sliding glass panels, making the structures more open than the Barcelona building that inspired them. And in his most innovative change, Gluck reinterpreted the marble wall that ran through the Barcelona Pavilion as a transparent grid of white-painted squares of steel.

The gridded wall sets the tone for the second addition, the only one directly connected to the Mies building. To make the house more workable for the owners and their two sons, Gluck replaced the master bedroom alcove in the original building with a new master suite that extends out perpendicularly from the structure. Some of the new wing is sheathed in the same brick as the solid ends of the Mies building; the main walls, however, are a grid of glass panels, not like Mies's glass wall but compatible with it.

Replicating Mies's original wall was never considered: "I felt it was important to maintain a sense of sep-

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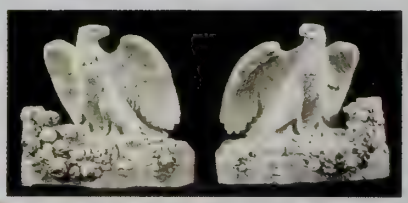
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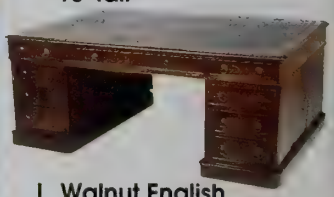
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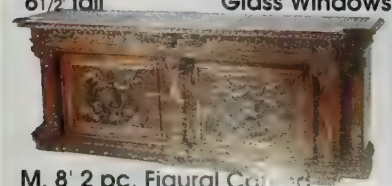


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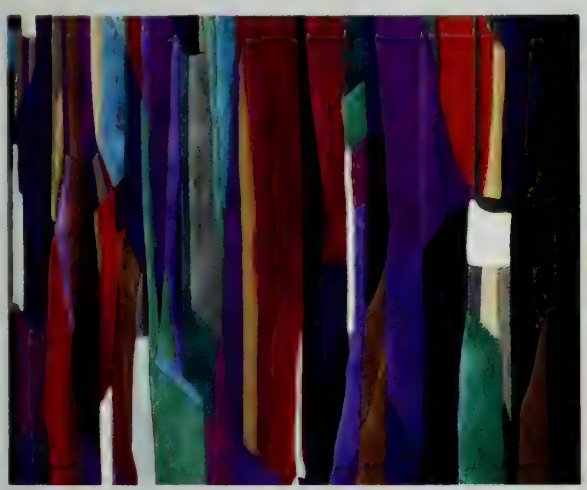
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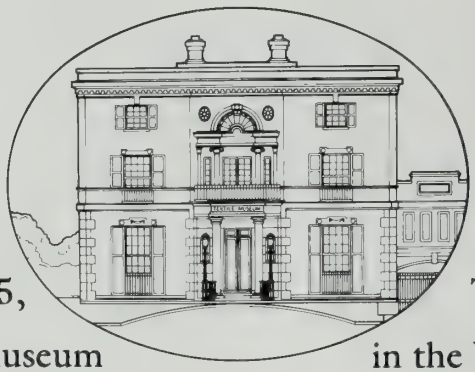
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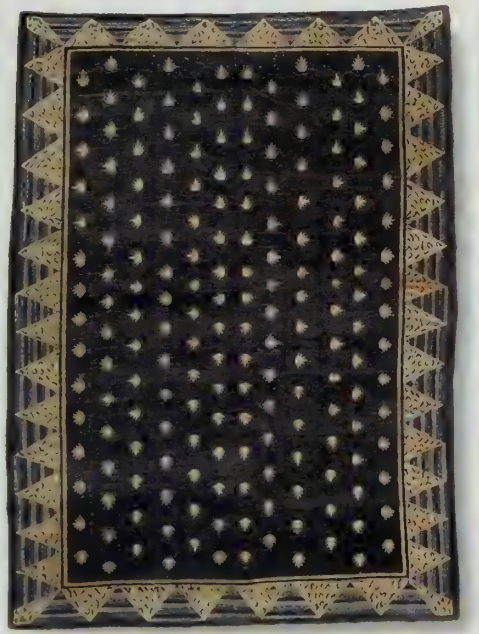
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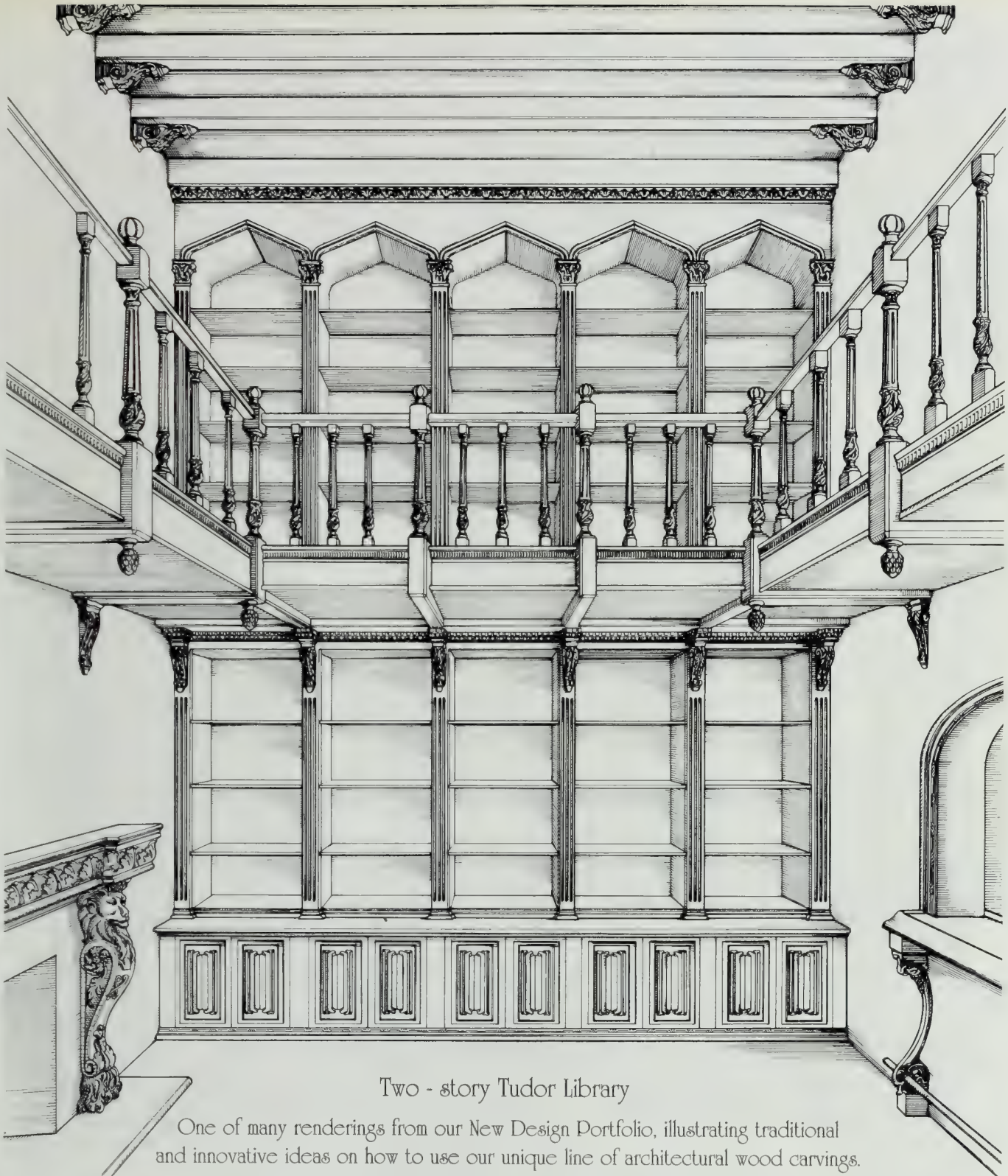


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To the trade

Modifying Mies
continued from page 79

aration between the addition and the original building," says Gluck. "The glass walls of the addition are strongly horizontal in proportion, in deliberate contrast to the vertical emphasis of Mies's glass wall." Not even the most casual visitor could confuse the Peter Gluck wing with the Mies structure—especially not after seeing the whimsical reverse-step pattern of the glass wall around the new master bath.

Adding directly to the Mies house was something Gluck embarked on with hesitation. As he recalls, "I had argued the case for building the separate pavilions by saying that the house was a self-contained object that should not be altered.

"I thought long and hard before taking it on," he says of the current owners' request to add to the house. But he came ultimately to feel that it would be done with suitable deference to Mies—and that he, as the architect who had worked on the residence before, was in the best position to do it sensitively. And the project overall was still, to Gluck, "a historic restoration—it was just that the history we were restoring was modernism." Because of budgetary constraints, the floor had initially been done in vinyl tile and the paneling in the living room and dining area in low-quality wood. Gluck replaced the paneling with European oak and the floors with travertine, fulfilling a generation later the architect's intention.

The space freed up by the removal of the original master bedroom alcove went to a large, eat-in kitchen and a new dining area, all done in the spirit, if not to the letter, of Mies. These spaces, like both additions, respond to Mies van der Rohe not in the manner of weak imitation or arrogant defiance but with dignified and determined respect. Peter Gluck has designed in a similar but not an identical language to Mies van der Rohe—and in so doing he has provoked an enlightening architectural conversation. □







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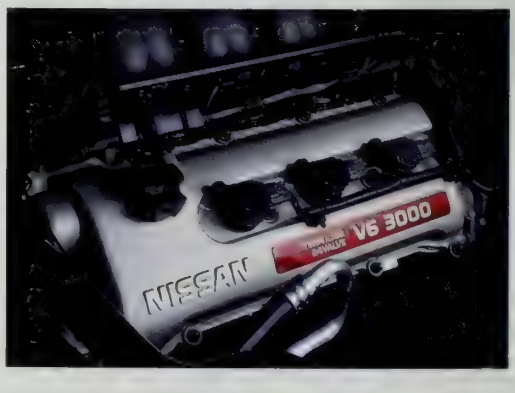
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Metamorphosis in Manhattan

Thirties Glamour Combined with a Nineties Sensibility in a Remodeled Penthouse

INTERIOR DESIGN BY JAY SPECTRE, ASID, AND GEOFFREY N. BRADFIELD, ASID
TEXT BY BROOKS PETERS
BEFORE AND IN-PROGRESS PHOTOGRAPHY BY BILLY CUNNINGHAM
AFTER PHOTOGRAPHY BY DURSTON SAYLOR





TOP LEFT: "We wanted to create the look of Manhattan in the thirties," says Jay Spectre (right, with his partner, Geoffrey Bradfield) of their design for a prewar Upper East Side penthouse. LEFT: "Since we turned the apartment into a duplex by converting the roof into an additional floor, we had to build a staircase leading to the new spaces," says Bradfield. ABOVE: The Art Déco–inspired entrance hall, with its brushed-steel stair rails, evokes the polished linearity of a 1930s ocean liner.





ABOVE: "The original living room hadn't been touched in thirty years," says Bradfield. "We gutted the entire space, cleaned it up and made it bigger than it had been before."

WHEN JAY SPECTRE was approached to completely reinvent the top-floor apartment in a prewar building on Manhattan's Upper East Side that clients of his had recently inherited, he was thrilled by the project's dramatic potential. Generous views of New York's skyline inspired him and his partner, Geoffrey N. Bradfield, to look back in time to the city's more stylish, urbane past. "We all said, 'Let's do a Manhattan serenade,'" says Spectre. Yet by harking back to the elegant years between the two world wars, the designers are also making a statement about what Spectre believes is "the Manhattan style of the nineties."



ABOVE: "We knocked down walls everywhere," says Bradfield. "We made the living room open onto the new entrance hall, and we put in pocket doors to the media room."

Displayed over the living room's Spectre-designed granite-and-brushed-steel console is Thomas Hart Benton's 1929 *Water Story*. "I love to use brushed steel," says Spectre. "I guess you could say it's my signature." At right are Leo Raiken's 1937 *Granite Quarry* and an inlaid macassar ebony cabinet that is attributed to Emile-Jacques Ruhlmann.



A soothing palette, with soft furnishings and walls upholstered in gray raw silk, lends intimacy to the living room. Benjamin Benno's *Renaissance sans Cristallisation*, 1938, is exhibited above the Spectre-designed brushed-steel-and-macassar-ebony mantel and fireplace surround. "Because this is a penthouse, we were structurally able to invent the fireplace," says Bradfield. The silver vases are by Boulry. Baccarat vase



Before



In Progress



ABOVE, LEFT AND RIGHT: "The beams were part of the original apartment," says Spectre. "We kept them but added more details and recessed lights. We also used plantation shutters to help block out the noise of the city."



INSET: The media room, which had previously been a guest bedroom, was reduced in size and was opened onto the living room. A wall was paneled to conceal electronic equipment.

Before



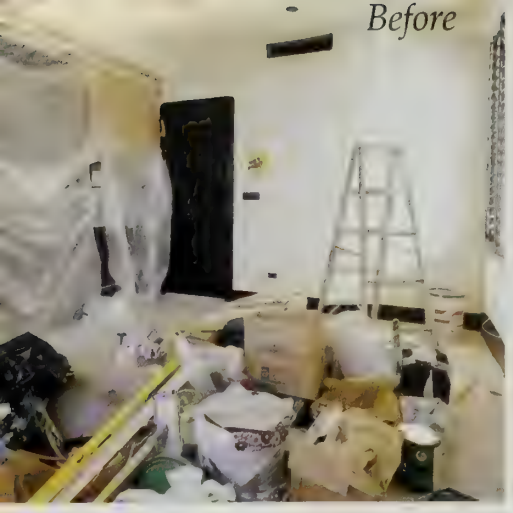


LEFT AND ABOVE: "We upholstered the media room's walls in mohair velvet not only because of its lush look," explains Bradfield, "but for acoustical purposes as well." Showcased in the space is Hans Hofmann's *Red Faces*, 1945. Mohair velvet and sofa fabric are from Clarence House.

Having worked with the clients for several years redoing their traditional-style manor house in Westchester, Spectre and Bradfield knew that communication with the couple would be relatively easy and free from indecision. "They are worldly people who were looking for direction and were open to suggestions," Spectre says. "They wanted a total departure from the house in Westchester." During an extensive renovation, the designers transformed a rather humdrum flat into a duplex that would function as a carefree pied-à-terre for visits to town.

The unique opportunity and challenge, Spectre notes, is that the couple had permission to break through the ceiling to construct a second-level rooftop, adding on a large-scale master bedroom and bath. The consequence, Spectre says proudly, "is the success of the apartment," a penthouse in the true sense of the word, meaning a dwelling on top of a building with a garden or, as in this case, a wraparound terrace.

The projected duplex represented the Hollywood version of New York that Spectre had gleaned from the silver screen while growing up in Kentucky. "The movies were my link to what I



ABOVE: "We fashioned the dining room out of a bedroom," notes Bradfield. RIGHT: "The clients didn't want formality," says Spectre. Artworks include *Ivorytown Plant*, 1943, by Guy Wiggins and *Repose*, 1911, by Alexander Archipenko. Clarence House horsehair fabric on chair.

thought was reality," he says. "And it became reality to me. I have seen so many old New York movies recently—*Bells Are Ringing*, *Top Hat*—where the doors of someone's apartment are wide open and people walk right outside onto the terrace. It was a New York that never was. They were dancing on the stars."

To make such a fantasy a reality, of course, especially in the very real New York City of today, requires equally fancy footwork. Getting approval from the Landmarks Preservation Commission to make structural changes in an older building can take years. But thanks to a productive working relationship with that organization, established over many years, Spectre was able to move things along swiftly and without too much delay. "What you see is the result of a total gutting," Spectre explains. The original space was stripped to its bare walls. All of the metal frame windows were replaced with Thermopane glass and then further insulated from noise by interior black-lacquered plantation shutters. The downstairs bedroom was reconfigured as a guest bedroom, while the kitchen was scrapped and transformed into a spacious bath. A new, much larger kitchen, decorated in white and stainless steel, was installed off of the dining room area, making entertaining simpler and more efficient.

On the roof, a new structure was raised, with a wraparound terrace facing away from the building's water tower (which had to remain intact). "It was very much like building a house," Spectre points out. "The apartment hadn't been touched in thirty years. The only thing it had was space, and whatever we did was determined by its limitations." Indeed, Spectre and Bradfield cleverly saved room by hiding the air-conditioning equipment under the redwood decking covering the terrace.

Another creative design was the construction of a formal staircase, made of brushed steel and macassar ebony, leading up to the second-floor master bedroom. "You used to come up a back staircase to a primitive tar roof that was never used for anything except to keep the rain out," Spectre says. The new staircase had to be substantial yet fit aesthetically into the redesigned first level. "Our choices were minimal," he adds. "This was where it had to go. Otherwise it would have cut into upstairs space that we couldn't afford to lose." Spectre and Bradfield positioned the staircase to rise not just to the bedroom but also directly to an entrance onto the rooftop terrace so that visitors need not enter the couple's private quarters to appreciate the view. The doorway also has the advantage, Bradfield notes, of "constantly flooding the stairwell with light."

One fundamental architectural detail that was not altered in any way was the network of original beams crisscrossing the living room. These were extremely well built and were left alone. Once the basic structural work was finished, the decorating fell easily into place.

"After we agreed on the point of view," Spectre continues, "it was very simple. What we hit upon was the couple's personal style—a style and direction of people who are obviously not afraid to make an individual statement about a period in the twentieth







ABOVE: "The entire master bedroom floor didn't exist," says Spectre. "We created everything from scratch from what had been the roof. The new space is now one large suite."



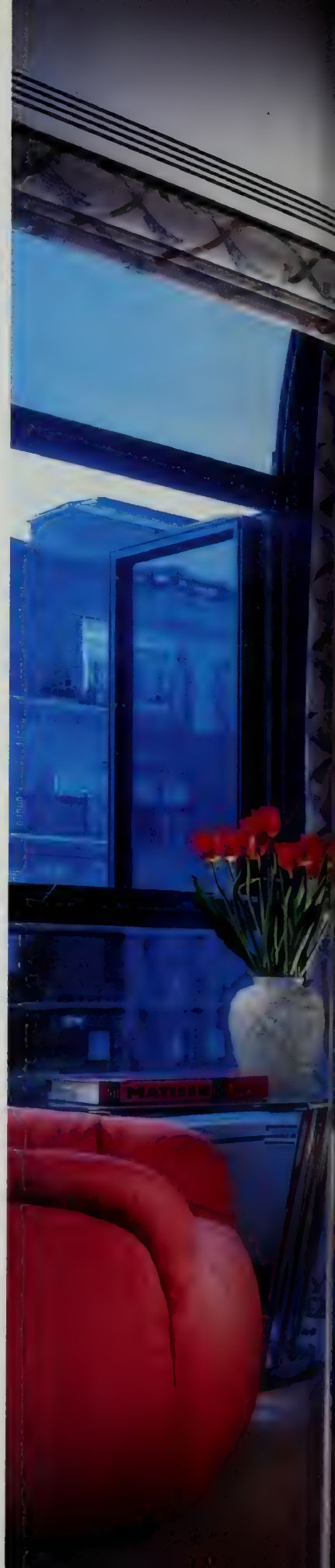
ABOVE: "We built an enclosed unit of tamo wood for storage and to house the television and stereo," explains Bradfield. Greenhouse windows capture the expansive city views.

century that they find of great interest." Spectre and Bradfield joined their clients on tours of galleries specializing in works from the twenties and thirties. They bought wonderful reflections of the era: a terra-cotta sculpture by Alexander Archipenko; Lalique, Baccarat and Boulay vases; paintings by Thomas Hart Benton, Leo Raiken and Joseph Vogel. In Paris, Spectre chanced upon a cabinet attributed to Art Déco designer Emile-Jacques Ruhlmann, which he brought back to New York.

To complement the period pieces, Spectre and Bradfield custom designed consoles, low tables and upholstered furniture, updating the Art Déco look in a contemporary vernacular. The dining table, for instance, was made of ebony and steel and was placed on casters to make it practical for informal buffets. "There's a strong influence of Eugène Printz in this apartment," Bradfield says. "Modernism intimately linked with functionalism."

While the art, architecture and furniture work together as a seamless whole, other, more subtle decorating effects are at play. Spectre and Bradfield finished the rooms with a warm palette of colors—ebony, taupe and beige—then offset those with the cool elegance of stone, brushed steel and glass. The walls were upholstered in custom raw silk, through a technique in which the fabrics are mounted onto sheets of batting and plastic, then folded neatly into screenlike frames. "It's a process we have been using successfully for many years," Spectre says. "I've always liked screens and rooms that look like they fold up." Another Spectre specialty is the terracing effect of the macassar-ebony-and-brushed-steel mantelpiece surrounding the fireplace. "If you look at our jobs from as long as ten years ago, they all have an element of that type of terracing," he says. "It is the consistency of a style. Hitchcock said that style is a form of self-plagiarism, and it truly is. You repeat yourself in different ways but say something in the spirit of what you've succeeded with before."

Although the designers' signature style is evident in the Art Déco–inspired apartment, "the project was very different from a number of our other jobs, which are more contemporary and classical," says Spectre. "This one really is in a theatrical mood." □



RIGHT: "Low maintenance was an important consideration," says Spectre. "We gave them a sleek design." Clarence House coral pillow and chair fabric. Lalique dogwood vase at window.





A Period Inspiration

Recovering the Legacy of a Hacienda-Style House in Southern California

ARCHITECTURE BY SCOTT BULMER
INTERIOR DESIGN BY MIMI LONDON AND JOHN DI MONDA
TEXT BY MICHAEL WEBB
BEFORE PHOTOGRAPHY BY DAVID ZANZINGER
AFTER PHOTOGRAPHY BY MARY E. NICHOLS



Designer Mimi London and associate John di Monda worked with architect Scott Bulmer to reclaim the period feel of a 1920s Bel-Air house. "It had lost its magic, but the owners were determined to put it back," she says.



THERE ARE PLACES in Los Angeles where you feel you have been transported back in time—to the era of ascots and spats, picture hats, silk stockings and Duesenbergs. Despite a flurry of rebuilding, the sensation is strong in parts of Bel-Air, a hillside enclave of winding streets and Mediterranean villas developed in the 1920s. Hidden behind a high wall is a newly restored hacienda that looks much as it must have in the 1920s.

In the late 1950s the house was modernized in the taste of the time. Roof tiles were replaced with cedar

TOP: Lantern superstructures, which replaced skylights, under construction. ABOVE AND ABOVE LEFT: The glassed-in gallery, which opens onto the central patio, was kept intact, though lighting was installed for such works as a painting by Lee Waisler.



As seen from a library window, the central patio reinforces the hacienda-style architecture. "It's so much a part of the house's history," says London. "It can be used for entertaining all year because it's protected and so conveniently located." The hearth adjoins the living room fireplace. Old terra-cotta tiles found in Mexico replace cedar shakes added in the 1950s, when the house was extensively modernized.



A Samuli Heinonen carpet determined the palette in the living room, where works by Tony Scherman, Magdalena Abakanowicz and Frank Auerbach are highlighted. The antique limestone mantel is French; Galandiuk drapery fabric is from Lelievre Sept; Osmosi from Schumacher.

INSET LEFT: Bulmer, London and, at rear, di Monda. INSET RIGHT: The open truss-and-beam ceiling in the living room was sand-blasted—as was the interior woodwork throughout—to reveal its former appearance.



Before

ABOVE: A landscape by Camille Pissarro is displayed in the library, a quiet space overlooking the luxuriant garden. The Spanish colonial–style writing table is joined by a Windsor chair. The tapestry fabric is from J. Robert Scott. Wool sisal carpet from Stark.



A large bedroom was transformed into the second-floor library. ABOVE: The fireplace brackets await installation of a walnut mantel that was carved by craftsman Tomas Braverman.

shakes. Plate-glass windows and tinted skylights were added, and hearths were masked with sheets of pink marble. The interior and garden were squared off with steel frames and stiff hedges. But when the house came on the market in 1988, the new owners had no doubts. They saw that its bones were good, and they shared a vision of what it had been and what it might again become. The essential features were still in place: a spacious living room with an open truss-and-beam ceiling, a glass-sided gallery around a patio, and a two-story bedroom wing that overlooked a luxuriant garden. There was still an easy flow of space indoors and out.

The couple commissioned architect Scott Bulmer to extend, reorganize and reinforce the structure, to strip the additions and restore an authentic period flavor. Inspired by the work of architects Wallace Neff and Roland Coate, he devised ways to turn back the clock while accommodating present needs. He added shear walls and anchor bolts to conform with the seismic code. One wing would be demolished and rebuilt to house a much larger, more versatile kitchen and new service areas. The master suite would be extended over one end of the garden terrace, turning it into an outdoor room.

Bulmer had completed his blueprints when the owners asked interior designer Mimi London and her associate, John di Monda, to join them in refining and executing the



ABOVE: The kitchen, which the wife planned as a center for entertaining as well as serious cooking, occupies a rebuilt wing that also includes a groin-vaulted breakfast area with a fireplace. The finished space features new cabinetry, tilework and appliances.

plans. For London, what she calls "the human scale of the house" held great appeal. "Square footage has become a status symbol," she explains, "and too many houses today get puffed up and are hard to live in." Di Monda helped Bulmer improve the layout of the private spaces. Working within the footprint of the old house and a 1,700-square-foot expansion, the architect eliminated a sitting room from the old master suite and cut through its labyrinthine arrangement to pull together the bedroom, bath and ample closets and dressing areas for husband and wife. On the floor above, Bulmer and di Monda gave each an office (as well as a photographic darkroom for her), borrowing space for the rooms from what had once been the maid's quarters.

Once the plan was in place, the restoration process could begin. Bulmer had to rebuild the roof to support the weight of terra-cotta tiles. "After much research, we found some in Mexico that had a wonderfully aged quality," says London. "That was important because you see so many of them." Di Monda proposed that the skylights be replaced with stucco lantern superstructures pierced with clerestory windows that would admit natural light to the entrance hall, dining room and service area. Plate-glass windows were exchanged for wood-framed glass throughout, and transoms were removed from above the French doors to give them height and a feeling of lightness. Craftsman To-



ABOVE: The kitchen after plastering. Bulmer designed the vault from an idea by di Monda, who says, "You try to make each space as good as it can be and then consider the flow."



mas Braverman carved linenfold wood entrance gates and sliding doors for the dining room.

Everyone agreed that the interior should be harmonious and comfortable. "The owners wanted a place where their guests would feel relaxed, not awed," London says. "We were all interested in quiet quality," she adds, "and we approached the job in the classic way by going to look for wonderful rugs. I showed them some beauties, but the husband asked to see more and ended up choosing two of the most unusual ones I have ever seen—both color-coordinated with his wife's wardrobe. That got us off on the right foot."

ABOVE: In the dining room, the door to the kitchen was moved off-center, and a skylight added in the 1950s renovation was replaced by another lantern superstructure.



ABOVE: The completed dining room is simply furnished with Spanish colonial–style candelabra and Louis XIII–style chairs. At left is a portrait by Tony Scherman; his *Spanish Waiter II* is at right. The pole lanterns are Venetian. Scalamandré drapery fabric.

Work on the living room revealed a big hearth, and London, di Monda and the wife found an antique French mantel to make it the focus of the room. London selected soft sofas, chairs re-covered in Aubusson fabric that complements the gentle tones of the carpet, and gabardine draperies suspended from wood rails.

The furnishings are a foil to a diverse collection of contemporary art. "We didn't get to see the pieces that had been in storage until moving day," London recalls. "There was a seven-foot-high David Hockney looking for a place to live and other pieces to juggle. But that was part of the fun, and we had designed the lighting to anticipate the unexpected."

Some of the most dramatic effects were achieved by shifting openings. Before, the long axis from the entrance hall through the living and dining rooms ended at the kitchen door; it has since been moved off-axis, and a painting now terminates the vista. New French doors opened up a cross axis from the gallery through the living room to yet another patio, where two bronze birds by John Mottishaw preside over a koi pond.

From the second floor the owners look west over a rippling sea of tiles and a blaze of bougainvillea and flowering vines around the central patio. To the east, the garden descends the hillside—its lawn, flagstone path and pool steps a series of voluptuous curves. Two palms arch high above, and tall trees screen out the houses beyond. Landscape designers Todd Bennitt and Dennis Selinger worked with the green-thumbed wife to create the subtropical array. In the second-floor library, which also serves as one of two offices for the busy owners, there is a sense of being in a large and peaceful tree. Green walls harmonize with an old wood table and chairs and an ottoman upholstered in tapestry fabric. "It's all about

reading and two people being together," says London.

"It's such a pleasure to do something other than what you usually do," she continues. "Restoring the heritage of this house was an inspiring experience." Indeed, London, Bulmer and di Monda have recovered the essence of the house's Spanish colonial character. "To us, a seventy-year-old house seems ancient," Mimi London remarks. "But this project is ongoing, alive." □

"Square footage has become a status symbol, and too many houses are hard to live in."



ABOVE: The two-story master wing was expanded, and a fireplace, beamed ceiling and French doors were put in. The wood floor was also extended to match the original.



ABOVE: A Francis Picabia landscape hangs opposite a Tina Gannon-Waisler construction. Sarouk Ferahan carpet. Clarence House drapery and bed skirt fabrics. Bedspread and pillow silk is from Mimi London. FOLLOWING PAGES: Candles and a fire warm the central patio at dusk. Furniture from Mimi London. "One wishes that more houses in southern California had the same sense of romance," she says.





New York Renaissance

An East Side Duplex Is Enhanced with Classical Details

ARCHITECTURE BY WOLFGANG NEUMANN OF SCHAFFER ASSOCIATES
INTERIOR DESIGN BY THOMAS BRITT, ASID
TEXT BY BETH HOUSTON
BEFORE AND IN-PROGRESS PHOTOGRAPHY BY BILLY CUNNINGHAM
AFTER PHOTOGRAPHY BY JAIME ARDILES-ARCE

JUST AS A New York businessman and his wife, longtime clients of designer Thomas Britt, began to search for a larger apartment, the floor directly above theirs in an elegant, turn-of-the-century building became available. With the idea of combining both spaces, they acquired it. "It doubled our existing space, which is exactly what we needed," says the wife. "Besides, we loved the neighborhood and weren't too happy about having to look elsewhere."

In addition to Britt, the clients brought in Wolfgang Neumann of the New York firm Schaffer Associates to supervise the architectural planning and structural work.

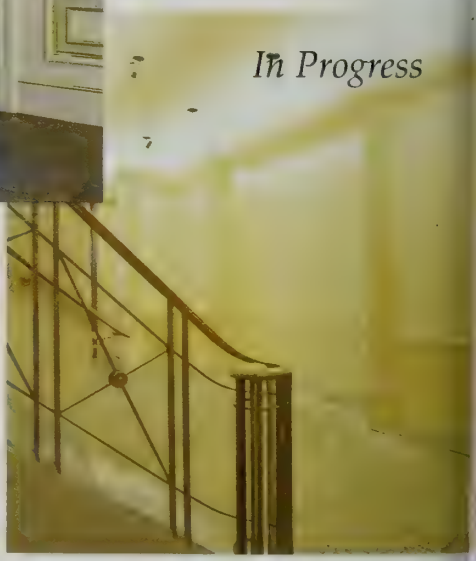
"Our previous apartment had been contemporary and entirely beige," the wife notes. "We wanted a more formal, cosmopolitan look. It was particularly important that it have the feeling of a large house, not just an apartment. And since we intended to use it primarily as a winter residence, it provided a wonderful opportunity to use rich color, which we had never done before."

A striking transformation would take place from the time the couple moved out at the beginning of the restoration until they returned a year later. Important structural issues, such as the placement of a staircase connecting the two floors, would greatly affect the layout and had to be addressed before any decorative work

Designer Thomas Britt oversaw the transformation of an East Side apartment for clients who had acquired the floor above their residence. Architect Wolfgang Neumann of Schaffer Associates worked with Britt to create a new layout of rooms and to amplify their scale.







ABOVE: Britt, center, and part of the crew. With the exception of two rooms, all the interior walls were removed. TOP RIGHT AND RIGHT: One of the major structural challenges was incorporating a winding staircase to join the two apartments. The stair was constructed in sections and temporarily assembled off-site for the clients' approval before being installed.

OPPOSITE: The newly built hall between the living and dining rooms is distinguished by crown moldings, pilasters and such antiques as a painted and gilded Regency console. "If it's not important and it's not overscale, it doesn't work," says Britt. The mounted bas-relief is from Chrystian Aubusson. Hall lanterns from Nesle. A Persian runner from Doris Leslie Blau is set on carpet by Stark.





Displayed in the living room are pieces from the couple's collection of Asian art, including a pair of 18th-century Chinese ancestor portraits on silk. The coromandel screen and Fo dogs on the mantel date from the 18th century. On the antique table before the fireplace are 19th-century Lohan figures. Giltwood bergères date from the 19th century. Velvet upholstery and pillow fabrics, Clarence House.



INSET: In the living room—one of two rooms left largely intact—the doorway to the hall was narrowed to half its size, which necessitated the restoration and extension of the surrounding paneling. "The trick was to match the wood to maintain the feel of the original," says Neumann.

could be undertaken. Another major change was to replace the existing windows with designs more appropriate to the apartment's European-style façade. Because this would alter the exterior of the building, which stands in the Upper East Side Historic District, permission had to be obtained from the New York Landmarks Preservation Commission. With the exception of a large oak-paneled room on the first floor, which eventually became the living room, and a small study on the upper level, the interior walls of both apartments were removed and a new configuration of rooms conceived.

The first-floor plans called for a long entrance hall to connect the living and dining rooms. To give the space more architectural distinction, crown moldings and pilasters were added. "One factor I had to deal with was a building regulation requiring wall-to-wall carpeting," Britt says. "So I selected some in a cognac color as a neutral background."

With the structural concerns attended to, Britt allowed his sense of scale and proportion to come into play. Along an uninterrupted expanse of wall opposite the stair he paired an ornate eighteenth-century Venetian gilt mirror with a Regency console, on which are set antique Chinese and Japanese bronzes. On either side he placed Neoclassical bas-relief plaques and Empire-style stools with leopard-velvet cushions.

The designer's willingness to use a select group of imposing, often stylistically diverse objects to make a dramatic decorative statement requires a certain amount of aesthetic courage. But Britt is comfortable working on such a scale. "I hate fussy doodads and ditsy stuff," he says.

In the hall, as throughout the apartment, lighting plays a key role in creating a mood. A special system, programmed by computer, is preset for different lighting modes that can be changed at the flip of a switch.

The only structural change made in the living room was narrowing the entrance to separate the room from the hall. The ceiling beams were then pickled and bleached to match the walls, and the exposed ceiling was painted a soft white.

Starting with some existing sofas and paintings from the owners' collection of Asian art, Britt began to put the room together, harmoniously blending East and West. With its baronial paneling as a backdrop for a pair of Chinese ancestor portraits on silk, along with an eighteenth-century coromandel screen and antique Chinese porcelains, the living room easily evokes images of Hong Kong and the great British trading houses. "A room has to have a sense of magic," Britt declares. "Even the most sim-

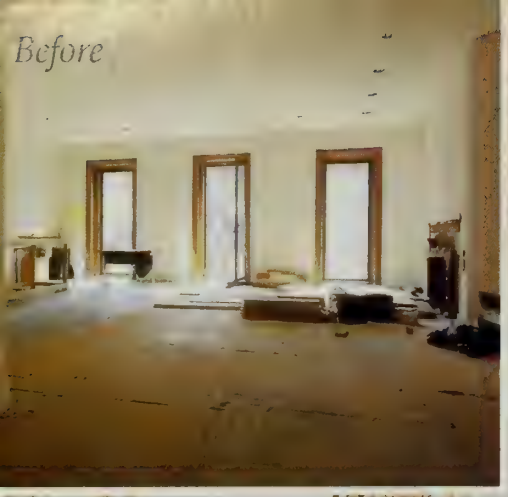




LEFT: Though the dining room had high ceilings and a Victorian-style mantel, the room demanded grander proportions and more formal details consistent with the redesign. Neumann concealed ductwork for the air-conditioning in the ceiling and in two of the pilasters.

RIGHT: An antique marble table adorned with gilded and patinated bronze is the focal point of the dining room. After determining the room's rich palette, Britt found an antique Tabriz carpet, from Doris Leslie Blau, to pull the room together. On the mantel, 18th-century famille noire baluster vases flank a Fo dog; 18th-century Fo dogs are on the table. Gilt-bronze-and-rock-crystal chandelier from Nesle. Clarence House velvet is on the French chairs. Brunschwig & Fils silk taffeta drapery fabric.







INSET ABOVE: The room on the upper floor that was to become the master bedroom had been a modern space with stark white walls and plate-glass windows. LEFT: French doors more in keeping with the building's European façade were designed by Neumann and crafted in Switzerland.

ABOVE: The master bedroom, with its gilt-trimmed wall panels, recalls a room inspired by Louis XVI at Kuskovo, an 18th-century palace Britt visited in the Soviet Union. The designer had the gessoed giltwood Chippendale-style mirrors refinished to complement the room's décor. On the table in foreground is an antique Minton porcelain urn from Kentshire Galleries. Damask upholstery and satin stripe on the Swedish benches are from Clarence House. Ushak carpet, Doris Leslie Blau.

The most extraordinary transformation took place in what would become the master suite.

ple rooms must have an atmosphere. Otherwise, they're dead."

Before the renovation, the existing dining room had few distinguishing features—just a Victorian mantel and a high ceiling. In planning the room, a mechanical and structural problem had to be resolved. "To conceal the air-conditioning ductwork, we needed to lower the ceiling," Neumann explains. "Because Tom and the clients wanted to retain the ceiling height, if possible, we proposed an interesting solution. We created a bilevel ceiling, running the ductwork around the perimeter, with a dramatic coffered effect at the center."

A similarly clever solution was devised to conceal the vertical expanses of ductwork. It had already been decided that ornamental moldings would establish a formal, classical tone. "We set two pilasters out slightly from the window wall, creating three distinct bays," Neumann adds. "Behind two of these we placed new windows; the third was the entrance to the adjoining kitchen. No one could ever guess that the pilasters conceal the ducts."

Britt, sometimes accompanied by

BELOW LEFT: For her bath and dressing area, the wife wanted an open plan. "I was thrilled to discover a fireplace there," she says of the existing space. "And I asked that my bath not be closed off from the rest of the room."

BELOW: Marble floors and counters and pine paneling and trim lend a polished feel to the room. On the mantel is an 18th-century French clock. English iron urns flank the dressing table mirror. Gilt-bronze fixtures, P. E. Guerin.







Before

the wife, combed antiques shops for pieces that would achieve the look he had in mind. One expedition turned up an antique marble dining table with gilt-bronze insets and mounts. Britt then found a set of nineteenth-century French gilt dining chairs and had them upholstered in red velvet. To give the room a sense of continuity, he used the same tricolor silk taffeta draperies as in the living room.

"We were most fortunate in locating an antique Tabriz carpet, picking up all the colors in the room," he says. When asked if it might not have been easier to find the carpet first, as a basis for the color scheme, he says, "That would have been too easy. I did *that* when I first got out of school."

The most extraordinary transformation took place in what would become the master suite on the upper level. The existing space lacked architectural detailing; stark white walls, somewhat incongruous with the building, and plate-glass windows with anodized frames emphasized a contemporary feeling.

"My inspiration for the bedroom was an eighteenth-century palace I had visited in the Soviet Union called Kuskovo," Britt says. "What particularly fascinated me was a room inspired by Louis XVI: [illegible] paneled

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ABOVE: Also on the [illegible] that was converted into [illegible] RIGHT: Britt created a [illegible] quering the walls black and [illegible] carpet. Tang tomb figures sit [illegible] tables, while three 18th-century [illegible] panels are set between the windows. Brunschwig & Fils upholstery fabrics. Stark carpet

"One of the reasons I find black so appealing," Britt says, "is that it drops away. It acts as space."





ABOVE: "The Cannells felt the entrance was too plain, so I had the paneling lightened with a pine-grain finish, enhanced the railings and added the marble floor," says Frank Pennino.



ABOVE: The designer oversees the painting of trompe-l'oeil panels and pilasters decorated with the Cannells' zodiac signs, which he commissioned to brighten the upstairs landing.



The 1928 Monterey colonial house in Los Angeles was originally built by architect Reginald Johnson. "It's a lean-over-the-banister-and-yell type of place," says television producer Stephen J. Cannell, who shares the residence with his wife, Marcia, and their two children. ABOVE: A George II–style chandelier accents the entrance hall.

A Los Angeles Make-over

Renovating a Reginald Johnson Monterey Colonial for Marcia and Stephen J. Cannell

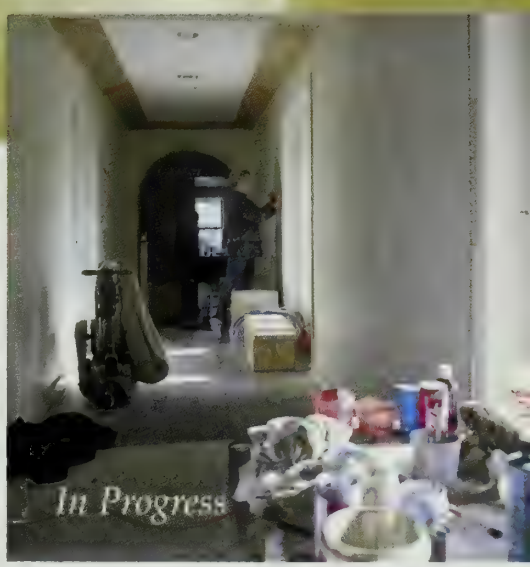
INTERIOR DESIGN BY FRANK PENNINO
TEXT BY MICHAEL FRANK
BEFORE AND IN-PROGRESS PHOTOGRAPHY BY DAVID ZANZINGER
AFTER PHOTOGRAPHY BY MARY E. NICHOLS

CONSIDER A Los Angeles house built in 1928 that for the next six decades is continuously inhabited, and never significantly modified, by one of the original owners. She and her husband move in, having commissioned the most up-to-date architecture and decoration available to their pocketbook, which is substantial, and their taste, which is characteristic of her social milieu and era: elegant, restrained and conservative, enlivened by a thoughtful response to the southern California landscape. The

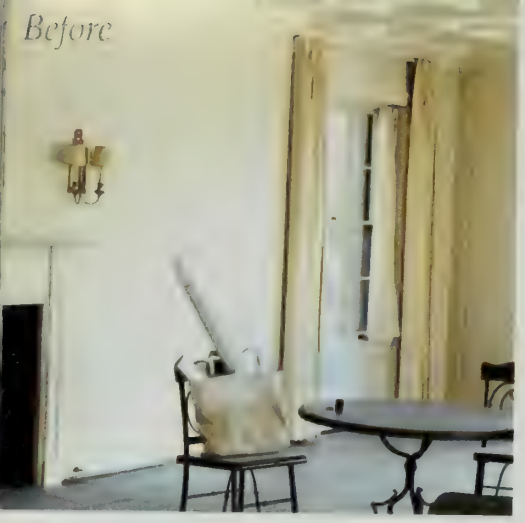
ABOVE: The upstairs hall serves as a gallery for the Cannells' collection of family photographs. Louis XVI–style armchairs are grouped with a mid-19th-century Italian pedestal table. Nearby is one of a pair of 19th-century marquetry demilune commodes. Through the archway is a country French commode. Drapery fabric, Brunschwig & Fils.

woman achieves an august age, more than a century, in rooms where butlers once shook martinis and guests danced the Charleston. When she dies, she leaves behind an artifact rare in any period but especially rare in our own: an architectural time capsule where every detail from doorknob to linoleum to drying yard is intact. For Frank Pennino, who was asked to direct the house's renovation by its new owners, television writer-producer Stephen J. Cannell and his wife, Marcia, and their children, this window onto the past offered both delight and guidance: "I was able to knit together a wonderful image of how these people lived," he says, "and it made me all the more respectful of the house. I knew we could bring it into the 1990s without sacrificing what the original architect had done."

The architect was Reginald Johnson. In 1929 his colleague Elmer Grey wrote in *The Architect & Engineer*, "During the last few years particularly, [Johnson] has been much interested in trying to develop the so-called



ABOVE: Among the designer's alterations to the hall was the application of a *faux*-limestone wall treatment. "Because it would be a photograph gallery and the ceiling wasn't very high, I installed recessed lighting," Pennino says.



ABOVE: "Johnson tended toward simplicity," says Pennino. "Other than the coffered ceilings and the paneling incised into the plaster, there's very little detail in the living room."

Spanish type in ways that retain its romantic character, but in a modified colonial spirit." *Modified* is the key word here. While Johnson's design for his clients does have the elongated front porch, pine paneling and interior wood detailing associated with Monterey colonial, at 20,000 square feet and with a grand staircase and ample rooms oriented on a central axis, the house seems to engage in a dialogue between the more expansive Mediterranean work of Johnson's earlier career (he designed the Biltmore Hotel in Montecito in 1927) and the pared-down approach that followed.

In a biographical note appended to his profile in *The Architect & Engineer*, Johnson is described as a "pioneer in the development of a style which [portrays] simplified domestic charm and [is] reminiscent of early life in California. His work is characterized by large openings, beautifully proportioned, and clear detail of a straightforward and scholarly style." Sixty-three years later, these qualities are virtually reiterated—and admired—by Frank Pennino, though with one exception: Rooms that appeared to have "large openings" in the 1920s seemed in the 1990s to be

RIGHT: "The living room lacked a strong focal point, so I designed a baroque mantelpiece," he says. A 17th-century Flemish landscape hangs amid circa 1830 Chinese watercolors.





ABOVE: Pennino converted the library alcove off the living room into a solarium, enlarging the French door and replacing bookcases with windows overlooking the garden.

dark and closed in. "Houses were more inward then," Pennino says. "The goal was to keep the outside outside and the inside inside. One of my first objectives was to open the house up, to brighten it."

While Pennino insisted on honoring Johnson's sensibility throughout his renovation of the house, he recognized that families in the 1990s live differently than families did in the 1920s. No longer are there five gardeners on staff, or five servants operating the machinery of day-to-day existence. Marcia Cannell loves to cook and naturally wanted a state-of-the-art kitchen. Baths required updating. Most dramatic, however, was



"The rooms are so logical, it's impossible to imagine they weren't this way when the house was built," the designer says. "There's so little of architectural interest in Los Angeles that we have to respect what we've got." ABOVE: A carved capital is used as a table base in the solarium. Fabric on surrounding games chairs is from Brunschwig & Fils.



RIGHT: "We wanted more space, but we didn't want anything baronial—I didn't want to feel I had to put on a cape to come down to dinner," says Stephen Cannell. A 19th-century brass repoussé mirror is set against Chinese painted wallpaper from Gracie in the dining room. Upholstered chairs surround the Regency-style granite-topped mahogany table, which is adorned with a bronze incense brazier. Drapery taffeta is from Clarence House; Waterford sconce. Stark area rug.



INSET: "I didn't want to detract from the wallpaper, so I retained the moldings and fireplace in the dining room," says Pennino. "There were enough design elements there without embarking on something else."



ABOVE: In the study, Pennino remade a closet into a corner display cabinet. "They asked for a casual evening room, and I wanted it to clearly reflect the taste of a young couple," he says.

the number of "unusable" rooms Pennino connected by sawing through twelve inches of reinforced concrete, a material Johnson began using after the Santa Barbara earthquake of 1925. The living room, the solarium and the study (which was renamed the pub), once distinctly delineated, now almost read as a single large space.

To create a master suite, Pennino converted a small adjoining bedroom into a large bath, another into a sitting room, and he turned the former bath into closets. There too he pierced windows into blank walls, opening the suite to the garden. "Wherever we could, we saved or copied hardware," Pennino stresses. "When we added paneling, we copied existing styles from elsewhere in the house. New windows were matched to old ones. Floors, where possible, were retained and refinished."

Pennino set a design agenda that suited both the Cannells and the house's new incarnation. He was fascinated by what he learned about the original decoration, with its Oriental rugs, reproduction French furniture, 1920s Dufour wallpaper in the dining room and palette that ran to burgundies and mossy greens. "The whole look was tea-stained and quite dark," Pennino observes. "Very early on, the Cannells talked about how

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ABOVE: Pennino created the bar area, where an early-19th-century portrait is mounted above the fireplace, complemented by a set of fencing engravings. An antique *faux*-bamboo bench stands next to the low table, which contains a projector. Scottish tartan for the wallcovering and window treatment is from Lee Jofa; area rug from Stark.



RIGHT: A painted overdoor panel hangs in the master suite, which Pennino expanded out of what had been the master bedroom and two adjacent bedrooms. *Tansu*-style tables bracket the bed, and a blanket chest rests at the foot of the bed. The round-back armchair is Louis XVI style. Clarence House floral fabric; J. Robert Scott wallcovering.



Before

ABOVE: "We added the tray ceiling in the master bedroom after finding it had been lowered two feet," he explains. RIGHT: An oval-framed still life is over the *faux-marbre* fireplace.



High-Rise Revamping

Sea Change for New Spaces in Manhattan

INTERIOR DESIGN BY MICHAEL DE SANTIS, ASID
TEXT BY JOHN TAYLOR
BEFORE AND IN-PROGRESS PHOTOGRAPHY BY BILLY CUNNINGHAM
AFTER PHOTOGRAPHY BY DURSTON SAYLOR

One of Michael de Santis's recent projects was the redesign of a new apartment in a Manhattan high rise. ABOVE: "We reshaped the entrance hall, which had been just a box," he says.

BELOW: De Santis enhanced the entrance hall by constructing niches with fluted arches in two corners, adding glass doors leading into the dining room and covering the floor in marble. Circa 1820 Chinese vases from Marvin Alexander are set in the niches. Austrian giltwood mirror, at right, is from Old Versailles.



"I like spaces that involve a lot of detail," says de Santis (above, standing). "Anyone can go out and buy pretty furniture—it's what you do around it that makes the concept work."

"The builders finished it and then we ripped it out," de Santis recalls.



THE CLIENT BOUGHT the apartment on Manhattan's Upper East Side sight unseen, since at the time the building in which it was located had yet to be completed. Still, it would clearly be a handsome place, situated on a high floor, with ten-foot ceilings, bay windows and exposures giving onto the north, east and west.

The builder's floor plan called for three bedrooms and three and a half baths. But because the client didn't need three bedrooms, she wanted the plan changed radically. The builder was unable to customize the apartment, however, so the client and her designer, New York–based Michael de Santis, had to wait until it was completed according to the standard plan, then go in and undo the work that had just been done.

"They finished it and then we ripped it out," de Santis recalls. "But the demolition was the easy part. The construction took a lot of work—it went on for fourteen months."

The client, who entertains frequently and is involved in the worlds of opera and ballet, needed an apartment that would enable her to host both small and large gatherings. She also wanted it to accommodate several pieces of furniture that had been in her family for generations. Aside from those stipulations, de Santis was allowed to do pretty much as he pleased. "It's fun, and it's a much greater challenge, when the client gives you free rein," he says.





In Progress

ABOVE: He illuminated the niches in the entrance hall and the coved ceiling in the dining room. Once the carpentry was completed, the walls were painted, glazed and then striated.

The apartment has a generously proportioned entrance hall, and de Santis decided to use it to strike a highly formal note. "I wanted the first impression to make a dramatic statement," he explains.

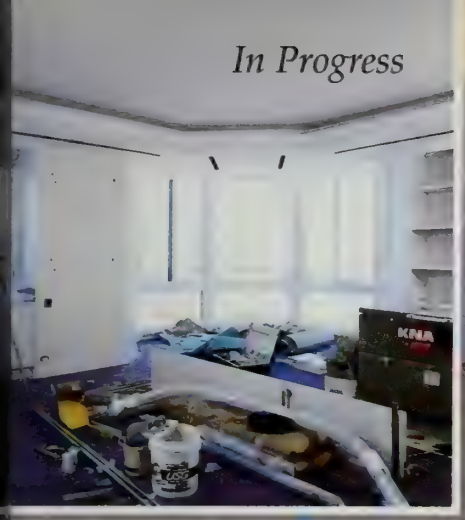
It was a labor-intensive operation. First the herringbone-patterned wood floor was torn up to allow installation of a black-and-white-marble floor. De Santis also added a lighting soffit to the perimeter of the ceiling and used recessed lighting to heighten the sense of drama. "It gives it another dimension," he says. A pair of fluted arches were built into the walls to further accentuate the tone of the room and provide display areas for two nineteenth-century Chinese vases.

The entrance hall gives directly onto the dining room. De Santis chose to separate the two rooms with glass doors to create a sense of visual continuity and open the entrance hall to the light coming through the dining room's broad file of windows. Then he commissioned an artisan to etch a classical architectural motif on the doors. To reinforce the continuity, de Santis had the dining room floor covered with the same checkerboard pattern of black and white squares.

In the dining room, the designer fabricated a domed ceiling effect with


Before

In Progress



INSET, FAR LEFT: Construction in the living room began with the electrical work and cabinetry. "Because the apartment had ten-foot ceilings, it gave us the latitude for the coving and other details," de Santos explains. INSET LEFT: The living room walls were painted in the same palette as the entrance hall. Tracks were installed for the motorized window treatments.



LEFT: "A bedroom and bath were demolished to create a library off the living room," notes de Santis. Pocket doors, at left, were made for the pass-through to the living room. A lighting soffit was added to the ceiling, and the plumbing from the bath was reconfigured for a bar.

"What I like about working with a new structure is that you can fabricate anything you want," the designer says. BELOW: He had glazed cabinets built to line one wall of the library, providing storage for the client's collection of books. The 19th-century German porcelain cat is from Old Versailles. Clarence House stripe on love seat; silk on channel-back chair, foreground, J. Robert Scott; Edward Fields carpet. Cabinet pulls, Sherle Wagner.

a reveal and cove lighting and then had the reveal covered with gold leaf. Its burnished glow enriches the room and adds another gloss of formality to the apartment. In the center of the reveal, de Santis hung a nineteenth-century Swedish chandelier. The candles and crystal reflect off the gold leaf above and the polished table below. In the evening, the glitter serves as a counterpoint to the city lights seen through the windows.

When it came time to paint the dining room and entrance hall, de Santis selected an aubergine lacquer that was combed to produce subtly textured vertical lines. "The client likes mauve," the designer says, "so we decided to make purple the central color. We used shades of it, from dark to light, throughout the apartment."

The living room required relatively little reconstruction. De Santis did, however, lower the ceiling above the bay window. "It makes that area more intimate and balances out the room," he notes. He also added a system of recessed and concealed track lights—"They give off a softer, more diffuse glow"—and built shelves for the client's collection of ceramic cats. "She loves cats," he says. "Three live with her in the apartment."

A second bedroom with its own bath was originally adjacent to the living room. It became, in de Santis's plan, the library. He sealed off the door and instead knocked through the wall to the living room in two separate places, and then put in pock-







LEFT: In the dining room, the wood floor was removed and the surface was prepped for marble. By lowering the ceiling, de Santis created an indirectly lit dome effect. RIGHT: After the rewiring and construction phase, the ceiling reveal was gold-leafed and painters glazed and striated the dining room walls for texture.

BELOW: De Santis commissioned etched-glass door panels for the dining room. A circa 1820 Swedish Neoclassical crystal chandelier hangs from the ceiling reveal. The dining table and Venetian-glass candle holders at the window are from Lorin Marsh. Manuel Canovas fabric was used for the 19th-century side chairs. Scalamandré taffeta for Roman shades.





LEFT: In the master bedroom, de Santis had a bed alcove constructed to convey a sense of privacy and had a soffit put in for the recessed lighting. Closets were built on either side of the alcove. BELOW LEFT: The wood floor was covered with a wool carpet from Edward Fields. A crew of craftspeople applied velvet upholstery to the walls, doors and moldings.



De Santis designed dressing cabinets and a large bed with a channeled headboard, and upholstered the walls in velvet.

et doors for each of those entrances.

The designer also tore out the bath to produce more space and used the remaining plumbing for a wet bar set into the wall. Against the adjacent wall he built a media cabinet with glass doors fronting the bookshelves. Once the construction was complete, the cabinet and wet bar were painted a deep purple that, while not as dark as the colors in the dining room and entrance hall, refers to both, as do the panels and pilasters trimmed in gold leaf.



Extensive reconstruction was necessary for the master suite. De Santis converted the third bedroom into a study, adding a new door and designing shelves and recessed lighting. Then, by moving walls and building closets in the short hall connecting the master bedroom and the new study, he created a dressing room. In the master bedroom itself, he lowered the ceiling along the perimeter and at the bay windows, as he had done in the living room. "The lowered ceiling defines the bay window as a separate sitting area," he says.

De Santis also designed dressing cabinets and a large bed with a channeled headboard, and upholstered the walls in velvet. He then painted the entire suite in a shade so pale it appears almost colorless. "It's a strange color, an interesting color," he muses. "You can't call it lavender and you can't call it gray."

When the rest of the work was complete, de Santis installed motorized drapes and shades throughout the apartment. Finally, in the master suite, he set screens into the windows to ensure that the client's cats would not fall out. As the designer points out, "For a project like this to be successful, you have to think through even the smallest details." □



Most of the antiques belonged to my grandparents, and I wanted to mix them with contemporary—as opposed to modern—pieces," says the client. De Santis designed the lacquered cabinet, accented with stainless steel and rose quartz, in the master bedroom. Above it is a 19th-century Venetian mirror. Rock-crystal table lamps from Nesle; the satin used for the bed, pillows and headboard is from Scalamandré.



Chicago Transformation

A Country House Aesthetic Defines a 1920s Apartment Above Lake Michigan

ARCHITECTURE BY MARVIN HERMAN & ASSOCIATES
INTERIOR DESIGN BY BRUCE GREGGA, ASID
TEXT BY VICTORIA S. MACMANUS
PHOTOGRAPHY BY TONY SOLURI

ABOVE: "I wanted to give its rooms the architectural interest they deserved," says Bruce Gregga (left, with project supervisor Thomas Fitzgerald) of a Chicago high-rise apartment.



ABOVE: A shallow light-reflecting dome was constructed in the entrance hall. The designers, along with architect Marvin Herman, improved the proportions of the space and added molding.

VIEWS OF LAKE MICHIGAN and Lake Shore Drive are about the last thing one expects to see from the windows of an English country house, unless it happens to be perched some twenty stories above Chicago. In this case, the manor-in-the-sky was designed by Bruce Gregga with [illegible] vin Herman, and although [illegible] evoke the elegance of centuries long gone, until recently it was just another drab co-op.

It didn't start out that way. Designed in the late twenties by Chicago architect Benjamin Marshall, the apartment originally boasted classic decorative features, all of which were systematically removed during a "renovation" in the minimalist fervor of the sixties. But today, the setting is not unlike a clever and gracious impostor: Its grandeur has been completely restored, while its functions are very much of the present.

"When I first laid eyes on the space before it was bought by my clients, it was just a series of small, boring rooms that had no character whatsoever," Gregga remarks. "There was no wood, no moldings, no marble around the fireplace, no cove in the entrance hall ceiling—it had all been stripped away. So this was more than just a completion job for us, it was a transformation. In fact, the only things we kept were part of one bath and the oak floors—literally everything else was added." Herman seconds the opinion. "Nothing visible hinted at Benjamin Marshall's original designs," he says. "It had all been covered up with mirrors, and even the lighting was really cheesy and typical of the late sixties. We ended up researching Marshall's details and emulating him—not precisely but in spirit."

The resulting two-bedroom abode, designed for a couple who winter on St. Martin, is a perfect stylistic reflection of the clients' desires. "When my husband retired, we decided to move from our contemporary apartment into something more traditional, the kind of surroundings we'd both grown up in. We wanted a place that we could dress up or down, that was both warm and inviting without being glitzy. Having the option of entertaining in style or being able to lounge around by ourselves was what we were hoping for."

Before the project could be completed, much work needed to be done.

"The only things we kept were part of one bath and the oak floors—literally everything else was added."

The apartment, which was built in the 1920s [illegible] Chicago architect Benjamin Marshall, had been stripped of any existing architectural detailing in a 1960s renovation. OPPOSITE: [illegible] avian prints face a 19th-century mirror and duck decoys, from Kentshire, made into lamps. The Hepplewhite-style chairs are upholstered in Lee Jofa striped silk. Brunschwig & Fils horsehair covers the Swedish stools.



Before



In Progress



INSETS LEFT AND RIGHT: Recessed lights were installed in the living room, along with the knotty-pine paneling that Gregga feels "establishes an immediate warmth and unity."



"The clients are definite Anglophiles," says Gregga. "I wanted their multipurpose living room, which can be used for parties or watching television, to be a proper Georgian-style room. The pine paneling provides a light feeling as well as substance." Above the mantel is a 1927 landscape by Reuvin Rubin. Kentshire column crystal lamp and Regency-style bamboo armchair. Lee Jofa sofa linen.





"There are no hard surfaces, no glitz, no shine, in this apartment," notes Gregga. RIGHT: The pine paneling of the living room was also placed in the dining room and kitchen to reinforce the continuity of the rooms that the residents use for entertaining. "There is a wonderful flow of space now that wasn't there before," says the designer. ABOVE: Displayed in the dining room are a 1962 abstract oil by Bela Czobel, left, and an early-20th-century Parisian street scene, right. The 19th-century Russian-style chest with an Italian-marble top is from Baker.

It was carried out step by step over nearly two years, during which time the couple made several forays into their future residence but largely stayed out of the fray. "We were living down the block then, and we'd drop in to see what was happening, but it was a mess, of course, since everything had to be demolished. So we basically made decisions by fax and by sending fabric samples back and forth, whether here or on St. Martin.

The makeover began after Gregga and Herman developed a floor plan that allowed for maximum versatility, dividing the apartment into public and private halves that radiate from a welcoming entrance hall. With its glowing, sculptural dome and eclectic furnishings, the hall establishes the apartment's original Old World atmosphere and prepares visitors for the art-filled experience that is to come. "Creating an appropriate showcase for the objects the couple has collected over a lifetime was important," says Gregga. "Chinoiserie, porcelain, needlepoint, paintings—we wanted to make certain they all looked as though they'd been displayed there for a long time." Indeed, a treasure hunt inadvertently developed after they'd moved in, with the clients discovering cherished objects in new and intriguing places.

In the apartment's public rooms, a single expansive space manages to combine traditional sensibilities with nineties flexibility. Areas for reading, dining, conversation and watching television all flow into one another, so that parties of two or fifty are easily



ABOVE: "Not only is the paneling decorative, it has very practical purposes too," points out Gregga. "For instance, we used it to conceal doors that can close off the kitchen from the dining room when the clients have guests."



ABOVE: "The dining room had previously been too separate in feeling from the rest of the apartment. By using the pine molding and paneling, we've made it a natural extension of the living room." Swagged valances frame a nighttime view of Lake Shore Drive and Lake Michigan. Window treatment fabric is lined with Brunschwig & Fils silk.

accommodated. Swagged and fringed draperies enhance the windows without shrouding the view, while cottons, pale silk and printed linens contribute to comfort. The mix of easy chairs, flowered sofas and Orientalia was intentionally diverse. "It creates a more transitional and personal look," says Gregga. Even the dining table, surrounded by a quilted cotton banquette with mounds of pillows, invites long, leisurely chats that might otherwise be cut short in a more formal room. "Soft dining areas are intimate and less rigid," explains Gregga. "And if the clients really want to be informal, there's a table in front of the fireplace, from which they can also watch television."

But perhaps the space's warmest ingredient is the stained knotty-pine paneling that covers the walls and continues into the kitchen. Beautifully detailed in a refined Georgian style, the pine transcends whatever prosaic associations it might conjure up. "I've used knotty pine before in my own library, so I'm familiar with its ability to give that light, open feeling we wanted," Gregga explains. "It's less formal than dark English paneling, but it's very sophisticated, and uncommon."

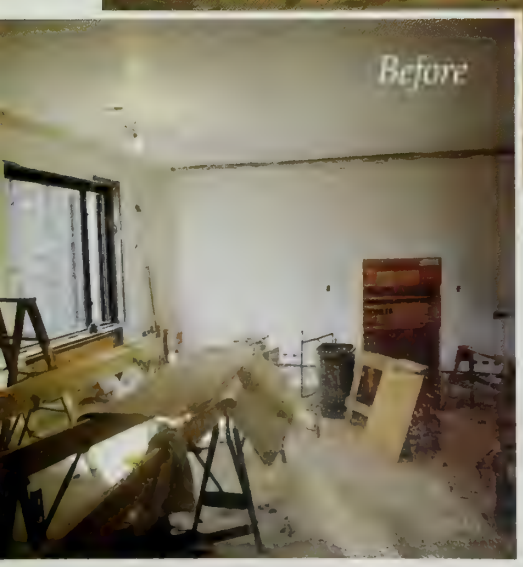
Unlike its British antecedents, the paneling also serves as a cleverly disguised storage system. "We concealed as much as we could," says Herman, who collaborated on the design. "Behind almost every panel there's storage of some kind, whether it's for the television or for tableware and silver. Even the doors leading to the kitchen are recessed! We made sure they could close off the dining area, but when left open wouldn't obstruct a view of the lake from the kitchen."

The bedrooms, too, reflect the casual mood that pervades the entire apartment. In the guest bedroom, the wife's own needlepoint pillows cover an iron bed, adding a personal touch; a distinctive tropical feeling is generated by batik-inspired, cotton-covered walls anchored by bamboo strips. "I'm a fan of upholstered walls,"



"My clients love to entertain, so I d… dining rooms that can be used for formal dinners or casual butte… Chairs. There is hidden storage everywhere." A Biederme… pedestal table with a burl elm veneer top is paired with fauteuils uphol… in Lee Jofa's House Fabric. The banquette is arrayed with a trio of antique English needlework pillows.





LEFT: "What is now the master suite had previously been two separate bedrooms," says Gregga. "We sealed up a wall-length window and converted one of the rooms into a sitting area instead." ABOVE: "The wife's love for needlepoint was the main inspiration for the floral designs throughout the sitting area." Victorian *faux*-rosewood circular table, left, and Regency marble-topped pedestal table, right, are from Kentshire. The four-poster is from Baker, as are the chair and ottoman. Stark sisal carpet beneath the needlepoint rug. Clarence House drapery fabric.

says Gregga. "They're a terrific alternative to paint, and they have great acoustical capabilities for anyone who lives in a city."

The master suite, with its dual dressing areas and baths, provides every contemporary amenity along with a tranquil atmosphere, all in shades of celadon and pink. A comfortable sitting area dominates one corner, its walls hung with Chinese botanical watercolors and eighteenth-century panels of embroidery on silk. "Actually, there used to be a window along that whole wall, but we sealed it up," Gregga points out. "I know that seems daring to some people, but our clients would have lost their seating area otherwise, and there's already plenty of light in there." The four-poster, painted with flowers and swags,





RIGHT: "As a result of putting the batiklike cotton fabric on the walls in the guest bedroom," explains Gregga, "we had to deal with wide, visible seams. To artfully cover them, we applied hand-painted bamboo strips. Not only do they create architectural interest in the room, but they definitely add a mellowness to the design." ABOVE: A 19th-century iron-and-brass bed from Pierre Deux echoes the linear quality of the lattice-patterned rug in the guest bedroom. The pair of Louis XV–style side tables are from Baker. Lee Jofa twill on the lounge chair, at right.

perfectly echoes the floral fabric used throughout the room.

Gregga and Herman insist that building a new house from the ground up is easier than undertaking such a complete transformation. "You have to work within so many restrictions on a project like this," says Herman. "The plumbing and the walls are givens that you just can't manipulate much." From the clients' perspective, however, the drawbacks were few. "It was nothing if not smooth," says the wife. "Oh, we wondered if the living room rug would ever arrive, and the marble fireplace mantel was on a very slow boat from Italy. But it all worked out." Given the challenges of fashioning an English country house high above the Windy City, it was a breeze. □



ABOVE: "The biggest architectural alteration was redefining the opening between the living room and the library," says Thomas Fleming of the 1920s apartment in New York he redesigned for Wayne and Valerie Carney.



ABOVE: Fleming removed the double doors and refined the opening with columns, pilasters and a molded lintel. To give focus to the library, he added a 19th-century marble mantel. A new parquetry floor was installed.

Restoration Drama

A Venerable Park Avenue Pied-à-terre Imbued with Traditional English Style

INTERIOR DESIGN BY THOMAS FLEMING OF IRVINE & FLEMING
TEXT BY STEPHEN DRUCKER
PHOTOGRAPHY BY BILLY CUNNINGHAM

THE MANHATTAN offices of Irvine & Fleming have long been the American port of entry for the English country style. For thirty years, Keith Irvine and Thomas Fleming have imported a taste for tole and needlework and the couture chintz slipcover, as many an Anglotropic decorator has. But an Irvine & Fleming room warms you in its own way, like a cup of Earl Grey.

"We cannot wait for the English country look to die," Thomas Fleming says, adding with pride, "Of course, when it does, we will go right on doing it the way we [illegible] and Fleming tak[illegible]

There is no rush to be "done," only to be comfortable and get on with one's life. Indeed, it has been more than three well-choreographed years since a New Jersey couple, Wayne and Valerie Carney, first approached Fleming about redesigning their Manhattan pied-à-terre.

"I believe that decorating should go on and on," says Fleming. "It's a process of 'getting to know you.'" The process is a gradual one, not unlike the principle of physics that states, To observe something is to alter it. Valerie Carney, a lawyer, had worked with Fleming before. Her husband, a

RIGHT: Two 19th-century pain[illegible] doorway in the living room. Atop the French commode are Japanese gi[illegible]wers in a papier-mâché vase, from Florian Papp. Oval tole tray table and R[illegible]work sewing table from Kentshire Galleries. An early work by Harry Roseland is mounted above the library mantel.





LEFT: "Without knocking down a lot of plaster, we refocused the interior—reassigning room functions and giving the original architectural features their due," says Wayne Carney.

BELOW: "The bulk of the work—such as the construction and the installation, sanding and staining of the parquetry floor—was done in the first twelve months," Fleming explains.



BELOW: With the columns put in, the painting and glazing completed, the floors stained and the draperies hung, the library began to take shape with the arrival of furnishings from the Carneys' previous apartment. Tape trim on the draperies is from Brunschwig & Fils.



business executive, had not. They revealed themselves slowly; their tastes were constantly growing.

The apartment—occupying half a floor in a 1920s building on Park Avenue—was, in the language of New York real estate, the most highly prized of trophies. "Respectable," says Fleming, "but very safe."

Safe is not a word that the designer is drawn to. The apartment's ten classic rooms, at a splendid old Manhattan address, were generally regarded as unimprovable. But through modern eyes, the layout was better suited to the Jazz Age. Fleming and the clients looked at each room and asked, What if? And thus the library became the dining room. The media room became the master bedroom. The master bedroom seemed more appropriate as a guest bedroom. The dining room, far too big for a modern couple's life, became the library. A nineteenth-century English marble fireplace was added to give it a focus, and a columned portal was cut to make it one with the living room. Everyone agreed that the living room was just what it ought to be: a great, bright space with a dramatic coffered ceiling, although a room that could benefit from a Regency mantel and a deft paintbrush.

Fleming envisioned four months to start up; the first year spent on wallcoverings and backgrounds; another year and a half, he said, "collecting the nice things." So the Carneys could reclaim at least a corner of their home and their normal lives promptly, Fleming notes, "it was a conscious decision to get the bedroom done as



LEFT: Chairs in the library include a Chippendale armchair and a Georgian library chair [illegible] Georgian leather-topped library table, and a painted and parcel-gilt Italian chair, [illegible]round. In the living room, two Adam-[illegible] wall sconces are mounted on either side of a 19th-century Russian settee and an English painted-leather screen, from Kentshire.

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Harcourt





ABOVE: "They mostly entertain in the country, so they opted to use a smaller room that had been the library as their dining room," says the designer. It received a new floor, and was stripped of its bookshelves and shades.

ABOVE: The dining room went through several incarnations before it was finished. The French-style table, japanned pier table and bronze-doré chandelier and sconces stayed. The bamboo folding chairs were temporary.

OPPOSITE: "The red walls were inspired by a contemporary painting," Fleming notes. A Dutch landscape is on the wall. Clarence House drapery chintz. A tole centerpiece accents the heirloom crocheted tablecloth.

quickly as possible." Next they would move on to the living room and library and then on to the dining room, one at a time and in that order.

The heaviest work began, making the apartment uninhabitable for six months. The parquetry floor, which could not have survived another sanding, was replaced, and the new floor was stained a deep brown that Fleming calls "one step away from dark coffee." The walls, heaving for decades under the steam heat of Januarys and the humid air of Augusts, needed surgery. Redoing walls properly, Fleming explains, involves canvasing, skim coating, sanding, priming, sanding again and applying two or three coats of paint.

For the Carneys' apartment, red walls were stippled for depth, white walls were striéd for texture, wallcovering borders were introduced for their playfulness, and some rooms were left creamy white to take advantage of the sunshine.

Irvine and Fleming are practitioners of what Billy Baldwin used to describe as the logic of the eye. "We don't take our clients shopping," Fleming notes. "We do the shopping for them and make a presentation room by room. When it comes time to move the furniture in, we may not follow the floor plan item for item." But the floor plan sets the direction. "Initially we show two and a half ways the room might go," Fleming says. "Our customary chintz, and then plans with a bit more or less."

Irvine and Fleming collect chintzes with the same zeal that a man with a net might chase butterflies. Old Rose. Trenton Hall. Climbing Geranium. In this case, Valerie Carney was known to be a chintz sympathizer. Wayne, who preferred contemporary furniture, was not.

"I approach the chintz battle in the bedroom," Fleming says, "and then it can creep into more and more rooms." He broached the subject with the Carneys with a striped chintz for the master bedroom. "Always a little more acceptable," he explains.

Furnishing the rooms began with some of Valerie Carney's eighteenth- and nineteenth-century English and American pieces: their bed, a secretary, two Chippendale chairs ("Not a pair," Fleming points out emphatically) and much more. The details that enliven rooms came along too, like the crocheted bed throw she had inherited from her grandmother.

Valerie Carney was one to experiment, and Fleming was happy to oblige. "She was not the least bit intimidated," Fleming says with a gleam of conspiracy. "She likes the bold, the daring, the kooky, the bright color only hinted at in a chintz. And we worked with it."

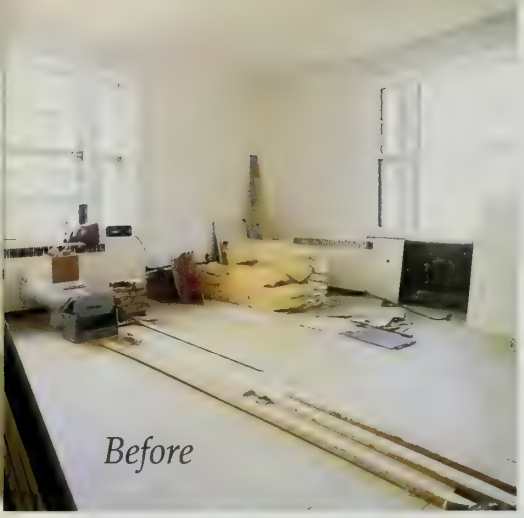
The living room, for example, includes a turquoise-and-fuchsia toile, a tiger-patterned chintz, an "antelopelike" woven cotton and a zebra pattern painted on red velvet. The draperies, however, are a neutral self-striped cotton on black-lacquered poles—not what one would call a formula for the English country style.

More than three years into the project, it continues. "There is no 'before and after' for Irvine and Fleming," says the designer. "There is 'next.'" Next is her dressing room, which will soon be remodeled. Next, in a labyrinthine old apartment, is another passageway needing to be tamed with the right wallcovering. ("There is always another hallway to be finished," Fleming says.) Next are the paintings, which inevitably change as the tastes of the owners evolve.

And, of course, if one is going to be true to the English country style, the mood won't be quite right without just a bit of dust. □

The heaviest work began, making the apartment uninhabitable for six months.





"I approach the chintz battle in the bedroom

LEFT: "The apartment had sleek 1970s influences, but architectural details from the 1920s remained," says Fleming. "When we removed closets from what became the guest bedroom, the original moldings were still there."

BELOW: "The guest bedroom's design was dictated by the Empire-style beds," he says. Other furnishings include a slipper chair upholstered in Cowtan & Tout chintz and a 19th-century French writing table at the window.

eming says, "and then it can creep into more rooms."



RIGHT: Fleming removed all the built-ins and all the gray from the media room. "It had a perfect layout for the master bedroom—a bath and study off one end and another bath and a dressing room off the opposite end," he says.

BELOW: An antique crocheted throw adorns the 19th-century American four-poster in the master bedroom. The drapery chintz and the wallpaper are from Clarence House; Cowtan & Tout wallpaper border; carpet from Stark.



Wallace Neff Revisited

Rejuvenating a Landmark California Residence



TOP: "There had formerly been false beams in the living room that created a very low ceiling," points out Wilson. "We removed them." ABOVE: "The hardwood floor was replaced with limestone. We emphasized the room's openings to bring in more light," he says.

ARCHITECT WALLACE NEFF is known as much for his celebrated clientele—Darryl Zanuck, Fredric March, the Marx Brothers, Douglas Fairbanks and Mary Pickford—as he is for the revival houses he designed in southern California during the twenties and thirties. After a decade of fashioning primarily Spanish colonial–, Tuscan- and Mediterranean-inspired residences, Neff began to turn to French vernacular styles. As filtered through Neff's New World sensibility, picturesque Norman farmhouses and medieval châteaus could be seen throughout Bel-Air, San Marino and Beverly Hills.

In 1931 movie mogul Louis B. Mayer commissioned Neff to design a house as a wedding present for his daughter Edith and her husband, William Goetz. With its romantic low-slung presence, characteristic conical tower and fairy-tale-cottage roof, the Goetz house in Bel-Air is a prime example



"From the outset, the clients wanted me to do everything," says Ron Wilson of his extensive renovation of a 1931 Wallace Neff house in Bel-Air, California, which was built by Louis B. Mayer as a wedding present for his daughter Edith and her husband, William Goetz. "I made sure we kept the quality of the original design." RIGHT: A country French mantel was added to the living room, as well as furnishings in a variety of styles. "I'm not a purist," says Wilson. "I'm not even sure what that is. I like to look at beautiful things, and I'm not fearful of using the wrong fabric with the right chair—or vice versa." Sofa, ottoman and club chair upholstery from Clarence House.

INTERIOR DESIGN BY RON WILSON
TEXT BY IRENE BORGER
BEFORE AND IN-PROGRESS PHOTOGRAPHY BY DAVID ZANZINGER
AFTER PHOTOGRAPHY BY MARY E. NICHOLS







In Progress

TOP AND ABOVE: "The dining room needed extensive structural work," notes Wilson. "There was a wall cutting across the space, which had a door that led to a small breakfast area. We knocked out that wall, removed the ceiling beams and put in cast-stone Doric columns where the support posts had stood." An antique French chandelier, which had previously hung in the entrance hall, underscores the room's subtle formality.

RIGHT: "The dining room chairs are copies of extraordinary Venetian chairs that I fell in love with," says Wilson. A set of four hand-painted Chinese wallpaper panels is framed against glazed walls in the room's curved alcove. Chair upholstery, Scalamandré. Drapery and banquette silk is from J. Robert Scott.





ABOVE: "The library was a dark, mahogany-paneled room. It was dreary," recalls Wilson. "We had to lighten it up, so we stripped it. As a matter of fact, almost every wall of the house was rebuilt. I felt the rooms had been too boring in terms of their size." BELOW: "We tore out all of the paneling and added the limestone fireplace and chimney."

"Though Neff houses are charming, they can also be darling and tight. What did we do? We took it all apart."





of this second phase of Neff's work.

One of the present owners grew up in Los Angeles dreaming of living in what he calls the "mature" tree-laden streets of lower Bel-Air. A self-described "connoisseur of neighborhoods, if not of architecture," he was nevertheless drawn to the substantial, rooted horizontality—as well as the roofline—of the Neff house. The main appeal for his wife was the generous 9,000-square-foot residence's illusion of intimacy. "It was important to me that our house be unintimidating, a real family-with-three-children place," she says. "I love that it looks deceptively small at first glance."

Designer Ron Wilson began to direct the two-year-long renovation, the husband says, "even before closing escrow." A longtime Neff admirer, Wilson observed that while perfunctory alterations had been completed throughout the house, it was virtually unchanged. "Quite often when people buy a well-known house, they are frightened to touch it," he says. "They think architecture is sacrosanct. But in this case, however right the placement of rooms was, the space didn't suit my clients' needs. Though Neff houses are charming, they can also be darling and tight. What did we do? We took it all apart."

By gutting the interior while keeping the elevation and façade, Wilson

ABOVE: "In order to bring even more light into the library, we installed French doors that open to a new garden terrace." Built-in bookcases, upholstered walls and original 1930s valances with shell-motif carvings complete the design. The low tables were made from Romanesque-style capitals. The striped sofa and chair fabric is from Brunschwig & Fils.



RIGHT: "The kitchen was so different from what it is now," says Wilson. "The area included a tiny kitchen, a breakfast room, three maids' rooms, a hall and two baths. We knocked out walls and made it one space that runs along the entire left wing of the existing house. It was also fully modernized."

BELOW RIGHT AND BELOW: "The previous kitchen was barely serviceable," remarks Wilson. "My clients are gourmet cooks and needed a space meant for serious cooking." White plastered walls provide a clean-lined background for a new island, granite counters and hanging cabinets. A wrought-iron chandelier illuminates the step-down breakfast area.



maintained the "essential sweetness" of Neff's design. Although spaces were enlarged, staircases exposed and wings widened and extensively added onto, the main areas of the house are all sited where they were originally conceived.

The desire for flow, functionalism and sunlight inspired the creation of a limestone-floored gallery, opening the house both up and out. "It had no central hallway," the husband recalls. "You had to walk through one room into another. There wasn't the connection with the outside there is now."

In spite of the house's major spatial revisions, Neff's ethos remains palpable in both the intimacy of







ABOVE: "I spend a lot of time in my dressing room watching television and talking with my friends," says the wife. "I have so many pictures of my friends on the round table that I call it my hall of fame." Wilson created a banquette for lounging in the mirrored recess by the window, which was enlarged with the same kind of clear leaded glass that Neff used in his original design. The low barrel-vaulted ceiling is crossed with wide soffits. Scalamandré Roman shade fabric.



ABOVE: "The wife's bath was formerly a guest bedroom. We converted it into a dressing room and a bath," says the designer. "Everything structural is new." Glazed French doors complement the circular-patterned marble floor. The antique crystal chandelier is English.

the architecture and the warmth of ornamentation. The turreted entrance hall, a Neff trademark, has been retained. When the clients objected to its original wood staircase, which Wilson terms "chaletlike," he copied an iron staircase from an earlier Neff design and used the first structure as a balustrade along the gallery instead.

In response to the owners' wish to have an office replace a garage, Wilson replicated a dramatic two-story space Neff had designed for a San Marino playboy in 1925. Most of the ceilings on the main floor couldn't be raised, but the doorway openings were, to give the feeling of more height.

Echoes of Neff's detailing permeate the residence. A dozen mahogany doors topped by shell motifs were stripped, sandblasted and used in secondary areas. The structure's leaded-glass windows and doors had been badly damaged. Wilson had them replaced, reproportioning the glass "to capture a little more of the outside."

The clients, who had previously lived in a gaily hued house, were ready for Wilson's low-key tones. The husband relishes the "substance" of taupe, cocoa, brandy and pale mauve, while his wife calls the effect "calm—and kidproof." "The color comes out in textures and flowers—it's all so delicate and happy," she adds.

"To my mind, it's a very colorful residence," Wilson notes. "As a 'house of architecture,' it has quite a bit happening—interesting floors, walls, windows and doors. A lot of inherent decoration took place even before we considered the furniture."



LEFT AND BELOW: "The master suite sitting area used to serve as the entire master bedroom," comments Wilson. "The sleeping alcove was an enclosed sun porch with a window. We demolished that and opened up the entire area to make the suite much larger. We took out the brick fireplace and put a limestone one in its place." The designer also raised the room's ceiling and decorated the walls with applied moldings that give the appearance of paneling.

Much of the glamour from the Goetz days lives once more. The entrance hall chandelier now hangs over the dining table. White satin sofas stretch out in the master suite's sitting area. But the real surprise of what both clients and designer call the "casually formal ambiance" is that it has absolutely altered their rhythm of life.

The wife describes the transformation. "We used to be out and about all the time. We were also early birds who went to bed late only on New Year's Eve. Now we're homebodies who stay up late. When our friends visit, they have such a good time they don't leave until one or two in the morning. That's what a comfortable house can do." □



BELOW: A silver-leafed bed is flanked by Oriental-style lacquered cabinets in the master suite, which has light hardwood floors and area rugs. Large-scale furnishings were added to lend a more intimate feeling to the expansive space. Brunschwig & Fils white satin. Ikat-patterned chair upholstery is from J. Robert Scott.



Timothy Macdonald reworked an East Side duplex penthouse for a couple who wanted to incorporate their antiques and art into a sophisticated and eclectic setting. RIGHT AND BELOW RIGHT: Though the entrance hall remained structurally unchanged, Macdonald and his design associate Christopher Lockwood gave it a new look, stripping away the wallcovering and replacing it with paper hand-colored by artist Marianne von Zastrow.



Urban Evolution

Deft Revisions Bring New Life to a Distinguished Apartment on New York's Upper East Side

INTERIOR DESIGN BY TIMOTHY MACDONALD
TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY BILLY CUNNINGHAM



THIS IS AN apartment with an exceedingly glamorous time line. In 1885, at the northwest corner of a silk-stocking block in Manhattan, McKim, Mead & White built for Charles L. Tiffany a German High Renaissance brick-and-brownstone mansion that covered 10,000 square feet and stood five stories tall. After the house was pulled down, in 1936 Rosario Candela and Mott B. Schmidt, two of our most exquisite architects—masters of proportion and detail—built on the site a strict, pleasing sixteen-story limestone-clad luxury apartment building crowned by a ten-room duplex.

In the late 1970s Richard Nixon tried to buy this toplofty penthouse and was rebuffed by the building's

RIGHT: Giacomo Manzu's 1983 [illegible] displayed in the entrance [illegible] antiques as a 19th-century Ru[illegible] chair, a [illegible] mirror and, from Florian Papp [illegible] English mahogany side cabinet. Karabagh [illegible] is from Doris Leslie Blau. Stair runner [illegible]



LEFT: Although the sitting room, like the rest of the apartment, boasted such classic architectural elements as high ceilings and crown moldings, Macdonald and the wife agreed that the spaces required extensive updating.

RIGHT: Green strié lacquer offset by lacquered woodwork imparts a dramatic spirit to the sitting room. Set on the apartment's top floor, it gives onto one of two terraces where roses, tulips and grape hyacinths now flourish.





ABOVE: Of the redesigned sitting room, Macdonald says, "With its vivid florals, matchstick blinds, sisal carpet and windows that open to the terrace, the room transforms indoors and outdoors into one space." At rear are two 1930s French dress forms painted with tropical birds, from Newel Art Galleries. The chintz is from Manuel Canovas.



Before

In Progress



INSET LEFT: The living room used to feature a floral wallcovering over a plain wainscoting and a geometrically patterned carpet.

INSET RIGHT: Midway through the project, walls were lacquered and the carpet removed. Marshalek, who designed the couple's previous apartment, was asked to again employ the color scheme—red and black.

Strong accents of red and black now punctuate the streamlined living room, which adjoins a greenhouse highlighted by a Giacomo Manzu bronze. In the far left corner is a black-marble sculpture by Jim Ritchie. The low table at left is from Stair & Company. White silk upholstery and drapery fabric, Clarence House. Striped chair fabric, Osborne & Little. Ceiling is covered with silvered tea paper from Gracie. Stark carpet.



board. Shortly afterward, Oona O'Neill Chaplin, daughter of Eugene and widow of Charlie, succeeded in buying it, and lived in it for many years. That it was recently purchased by the retired CEO of a company near the top of the Fortune 500 and his independent-Broadway-producer wife shows that time marches glamorously on.

The new owners moved in determined to give the place a creative life of its own. They looked forward to planting period furnishings amid



"It's always a challenge to interpret what's right for the client and marry it to the project," explains Macdonald (above), who has designed three other residences for the couple.

their art and sculpture collection and, above all, to developing the vast expanse of terrace. Today that terrace, under the cultivation of landscape and floral designer J. Kevin Lambert, is an ideal fully realized—as flowery and storybookish as any in town. Witness the six thousand grape hyacinths, the thousand multicolor tulips, the sixty rosebushes; witness, the scale of it aside, the heady mix of things climbing and things cascading. When the wife has to, in effect, leave nature behind and go to her country house in East Hampton, she actually snips roses from the terrace to bring with her.



ABOVE: Since the couple didn't want a formal dining room, they asked the designer to turn the original library into a dining room/library.



ABOVE: The broken-pedimented bookshelf was retained but given a new look—with mirrored doors—that complements the wall color.



ABOVE: The refurbished dining room/library takes advantage of dramatic views over the terrace. The Swedish fruitwood extending table, which Macdonald and the wife found in London, is set with sterling silver and onyx candlesticks. The lamp is alabaster.

For help in decorating the embowered duplex she turned to Timothy Macdonald, a designer she had worked with before. Architecturally, the challenge for Macdonald and his design associate Christopher Lockwood lay in the awkward dining room; deciding to have the library double as one, they tore the original dining room down and in its place built a huge kitchen, which they later warmed with brass accents and rubricated with hand-painted red poppy tiles. "I went on a massive tile search," the wife explains, "and only one tile really appealed to me, nothing else would do—and they weren't making it anymore! Tim talked the shop owner into recalling the tiles from jobs that hadn't used them all; a few came back from Florida, a few from Italy." The original kitchen was then turned into a large laundry/pantry/flower room. "While all this construction was going on," Macdonald says, "the clients were living in their old apartment, and the wife would visit the site to cut flowers to bring to meetings in my office."

Designer and clients agreed that the entrance hall should make a visitor feel as if he were walking into



ABOVE: One major concern in the renovation was the existing kitchen, a small room. It now serves as a laundry/pantry/flower room.



ABOVE: The new kitchen, where Macdonald installed cabinetry and appliances, replaced the apartment's awkward former dining room.

a house and not a cold, impersonal apartment. They saw the space as a repository of nineteenth-century antiques whose richness and formality would be tempered by a contemporary wall treatment—oxblood-and-gold paper that would continue up the stairs. Macdonald would call in Countess Marianne von Zastrow to finish the paper by hand. "A countess in overalls came with her little paintbox and a sponge, and she applied gold dust like eye makeup to the walls," the wife recalls.

As for the living room, she says, "I always like a room to feel a little dramatic—I don't want it to ever feel like anyone else's." Her previous living room, decorated by Angelo Donghia and Macdonald, had red walls, red draperies and floors daringly stained red. "A big red box," she laughs, adding, "I love red, and I love black and white. I love *color*. I don't like pastel anything." Painted high-gloss white, her present living room has the simplified, streamlined feeling of a contemporary salon. Ivory silk damask draperies, a gray-and-white latticework-patterned carpet and a ceiling covered with silvered tea paper lend tonality. The drama—the



ABOVE: Ceramic tiles decorated with hand-painted poppies are the highlight of the kitchen, which Macdonald describes as "clean, bright and cheerful." Brass accents warm the Corian counters and white tile floors. The marble-topped baker's table is French.



ABOVE: For the new apartment, the wife asked Macdonald to re-create the bedroom he had designed for the couple's former residence.



ABOVE: Stripped of its carpet and draperies, and given new wallcovering, the bedroom begins to take shape as a space off the terrace.

quick of the room—is all in the red, in the shimmering mandarin-rose cotton print that envelops the overstuffed English-style sofa and matching banquette and radiates outward. At the end of the room, connecting it to the terrace, is a greenhouse full of fifteen-foot tropical plants; within stands a Giacomo Manzu sculpture of a woman, passionflowers growing around her beautiful head. "I like to see sculpture in a garden, and this garden is my living room," the wife says.

For the dining room/library, Macdonald and the couple chose color as pure and simple—and as bold—as a Mondrian painting. The walls are lacquered a rigorous red, and there are silk draperies in the same shade. The fabric on the chairs is a dusky cousin to the red print used so abundantly in the living room. The centerpiece of the room is a round extending Swedish fruitwood table purchased by designer and client on a whirlwind table-hopping shopping trip to London. The room is equally comfortable for two or sixteen, and with the doors to the [illegible] open, you feel you are dining alfresco in the country.

When it came to the bedroom, the wife said to Macdonald, "I really can't imagine finding anything better than what we had in our old apartment," and Macdonald said at once, "Then let's play it again." So in the name of unity and simplicity, of warmth and familiarity, everything—the bed, the chaise longue, the closet and windows—was covered in the same romantic black, white and gray French cotton toile of intertangled tendrils, vines and blooms, and all the clients' country French furniture was reemployed. "Having the exact same bedroom made me feel at home here in one second," the wife says. The happy difference with *this* bedroom is that the terrace just beyond has tendrils, vines and blooms of its own and is, in effect, a living extension of the fabric. Roses and morning glories have climbed and twined up over the French doors, creating a shade-covered arbor to sit under and inhale the mingled scents of moonflowers and passionflowers.

continued on page 182

RIGHT: Country French antiques col[illegible] set the tone in the master bedroom, which is unified by a floral-patterned [illegible]e from Brunschwig & Fils that adorned the couple's previous bedroom. Ma[illegible] designed the lacquered dresser.



An Argentine Coup

Architectural Elements Shape a Turn-of-the-Century House in Buenos Aires

INTERIOR DESIGN BY JUAN PABLO MOLYNEUX
TEXT BY JEFFREY SIMPSON
BEFORE AND IN-PROGRESS PHOTOGRAPHY BY ROBERTO D. RIVERTI
AFTER PHOTOGRAPHY BY PAULO SABUGOSA



COURTESY JUAN PABLO MOLYNEUX

ABOVE: "The gallery was originally a long tunnel lined with old bricks and was a dark, empty space," recalls Molyneux. "Since it was such an important part of the new apartment, I wanted to make it visually striking."

"THERE IS A REAL DIVISION between what is decoration and what is architecture in the apartment," says Juan Pablo Molyneux of the grand, classical rooms he created on the piano nobile of a Buenos Aires mansion.

"When I first saw the space," says the New York designer, "the turn-of-the-century palazzo had been divided into four separate apartments. My clients' apartment had been modernized in the sixties with lowered ceilings, all the moldings and trim removed, and flat white paint throughout. It looked like an office. A previous owner had ripped out everything that was there but hadn't put anything back in. Where we now have a gallery there once was just an empty tunnel with one pilaster. That was my starting point."

Molyneux says of the commission—his sixth for the couple—"My only charge was to imagine elegant rooms in a family house. I worked with a floor plan to see what I could get out of the space. The apartment was born on a drafting table." Molyneux says he loves to make choices in his design work, but he points out, "There was only one initial choice to be made there, and that was getting the right interior architecture rather than working with shapes or colors."

From that single pilaster, Molyneux was inspired to create a gallery in a Neoclassical style, culminating in a rotunda built above the demolished original entrance hall of the building and ultimately furnished with twelve columns topped with Ionic capitals. Molyneux based his design for the rotunda on the Piazza del Campidoglio in Rome. Educated in his native Santiago, Chile, in Buenos Aires and in Paris at the Ecole des Beaux-Arts, he believes strongly in the value of a classical education. "When you are given a project of this sort with only blank walls, you realize the importance of studying history and architecture," he notes. "You can draw on all your knowledge and say, 'This is an expression of what I have learned.'"

"The residence had been previously stripped bare and was devoid of interesting architectural elements," says Juan Pablo Molyneux of his redesign of an apartment that had been carved out of a late-19th-century palazzo in Buenos Aires. "My first thought was that the building deserved to be restored." OPPOSITE: Ionic columns, friezes and a mixed-marble floor heighten the drama of the gallery. At its far end is Rodin's *L'Age d'Airain*. Brunschwig & Fils fabric on the French chairs.



ABOVE: "We lacquered the gallery walls and constructed cornices and columns of *faux-marbre*-painted plaster," says Molyneux. "We had to create everything in the space. It's all new."





COURTESY JUAN PABLO MOLYNEUX

ABOVE: "The entrance hall had formerly been part of the main staircase area that served the entire mansion," says Molyneux. "It looked and felt like a dark closet. It was claustrophobic. It needed to be opened up and given some light and air."



ABOVE: The cube-shaped entrance hall was converted by Molyneux into a Neoclassical rotunda with a series of freestanding Ionic columns placed at right angles to each other. Restored raised-paneled doors lead to the apartment's principal rooms.

When the interior architecture was installed, it was time to make the design choices, and those, too, drew on a lifetime of sophisticated learning. "The gallery needed no decoration because the architecture stood by itself," says Molyneux. But the other rooms presented him with a different—and subtle—challenge. "Most people equate a palazzo with a museum. When they think of classical architecture, marble floors and large rooms, they think of public spaces, because that is the only way they know buildings of the type today. But the traditional palazzo in Rome and Latin countries everywhere was built as a *family* home, with rooms for children, animals, poor relations, cooking—all the family types and activities," he explains. "My clients have seven children, so the apartment had to be cozy as well as grand."

Molyneux accomplished his aims by putting fireplaces in the living room and library, hanging antique tapestries in the dining room and living room, and installing hand-fitted mahogany paneling in the library. Everywhere, there are upholstered chairs and sofas clustered together to encourage conversation.

"The installation of the architectural elements went smoothly," says the designer. "The workmanship that is available in Argentina is superb, and we were careful to have detailed plans and [illegible]ation." In contrast to the structural work, many of the furnishings and antiques were bought in New York [illegible] Everything today in the design world goes thr[illegible]k at one time or another," he observes. European antiques felt right in the apartment because Buenos Aires has always had strong ties to Europe, and many of the city's boulevards and squares were consciously modeled on those of Paris. "If you are at a party in Buenos Aires with a drink in your hand, sitting in a comfortable chair, and you close your eyes for a minute, you can imagine yourself to be in any cosmopolitan city of the Northern Hemisphere: London, Paris or New York," says the designer, who spent time in all of these places, including eleven years in Buenos Aires. "The apartment is in the heart of the right neighborhood," he says, "next to the French Embassy and the Jockey Club and facing a beau-



ABOVE: "Unfortunately, the apartment had been modernized in the sixties," explains Molyneux, "and its owners had lowered its ceilings and cut down the mantels, such as the one in the living room. We had to return it to its original height."



ABOVE: A Regency mahogany-and-gilt-bronze pedestal table centers the soaring entrance hall, which is decorated with pedimented door surrounds and a floor of Carrara and other marbles laid out in a star motif. Painted columns support a circular soffit ornamented with dentil-and-bracket moldings.



"I put in a plaster-of-paris-and-marble mantel, as well as a high baseboard around the perimeter of the living room," says Molyneux (above). "The *parquet de Versailles* floor was made from wood that I had salvaged from other rooms and installed in here." RIGHT: A Pierre Bonnard landscape hangs above the living room's mantel. Manuel Canovas sofa velvet. Scalamandré club chair silk. Molyneux designed the low table with lapis lazuli.




Before



"What is now the living room was two rooms that were dull and unappealing," says Molyneux. "Although the residents are collectors, a design that was too formal would have been wrong. They wanted casual elegance." Displayed in the room is an 18th-century chinoiserie tapestry and a Giovanni Paolo Pannini capriccio, right. Antiques include a 19th-century French *bureau plat* and an Aubusson rug. Brunschwig & Fils drapery damask and striped sofa silk, center. Damask on the sofa at left, Lee Jofa.





ABOVE: "The dining room was so ugly," says Molyneux. "It was very sixties, with awful bubble lights. We had to gut it. The ceiling had been lowered, and the room seemed oppressive and small. Its original mantel was ruined."

ABOVE: "One of the first things we did was raise the dining room ceiling, which doubled the overall space in terms of height. We then put in a proper stone fireplace." The painting is a Venetian scene by Canaletto. BELOW: An 18th-century Aubusson tapestry after a Joseph Vernet painting is exhibited in the dining room above an Edwardian mahogany sideboard. Manuel Canovas moiré on the Victorian chairs. Tablecloth fabric from Brunschwig & Fils.



COURTESY JUAN PABLO MOLYNEUX

tiful little *place* that was created in the French style."

Molyneux originally met the residents through a friend for whom he was doing work. The husband asked the designer to decorate one room of his house. They then went on to a farm in Argentina, a golf club cottage, an apartment in New York, another residence and, finally, the Buenos Aires apartment. According to Molyneux, however, these serene, formal rooms, reminiscent of the Gilded Age of Buenos Aires, represent the jewel in the crown of his many years of work with these clients. □

LEFT: "We had to strip the library down to its old bricks and then completely rebuild it," recalls Molyneux. "When I first saw the space, it had so many recessed lights it looked like Gruyère cheese!" BELOW: "The clients asked me for something very clubby, very English. And so I gave them a traditional English library, complete with dark mahogany." Regency desk, reading chair and globe, all 19th century, are from Hyde Park Antiques. Newel 1930s leather club chairs. Clarence House striped fabric on chairs. Scalamandré damask wallcovering and drapery fabric. *Faux*-tiger chair upholstery from André Bon.







ABOVE: "We rescued all of the paneling and crown moldings from other rooms and used them in the master bedroom," says Molyneux. "The mantel had also been elsewhere, and the mirror was taken from an entrance hall niche."

ABOVE: "The upper part of the master bedroom's French doors, which open onto a balcony, had been covered up in an earlier renovation when the owners had lowered the ceiling. We remedied that problem by bringing the room back to its previous height." BELOW: A canopied four-poster with silk hangings from Scalamandré centers the master bedroom. At left is a Paris porcelain vase lamp on an Empire table. The Savonnerie rug is mid-19th century.





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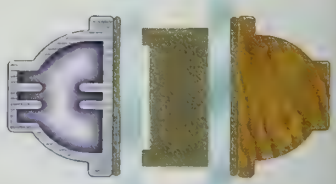
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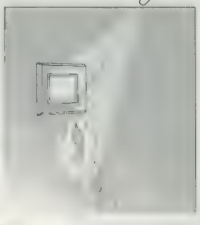
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An East Side Duplex with Classical Details

continued from page 114

walls with brilliant tangerine insets between the gilt trim of the framed panels. I adapted the idea—setting a taupe color between the gilt trim.

"A spectacular find, which really pulled the room together, was a pair of Chippendale-style mirrors that I had refinished to work with the colors," the designer adds. The paneled, ivory-lacquered walls, the pale damask upholstery and painted furniture, contribute to the tranquil setting. French doors, more in keeping with the architecture, were designed by Neumann; after the drawings met with the approval of the landmarks commission, they were made in Switzerland and installed.

Adjoining the bedroom are the owners' individual baths and dressing areas. "I had seen an antique pine armoire that had the warmth of English libraries," says the wife. "That was the finish I wanted to use, along with a deep-green-marble floor." Determined to find the perfect color, she went with the architect to marble yard after marble yard. "The color that finally met with her approval is a marvelous black-green and white," Neumann says. "It resembles the waters of the Mediterranean churned up by the propeller of a cruise ship."

Also on the upper level is the combination study and guest bedroom, where Britt chose black as the predominant color. "One of the reasons I find black so appealing," he says, "is that it drops away. It acts as space."

Certainly, one's eye focuses on the details, among them the Tang tomb figures, Chinese mother-of-pearl-inlaid rosewood tables and three eighteenth-century coromandel panels.

For Britt, the project wasn't simply a matter of reworking the newly organized rooms but of instilling them with a distinctive personality. "Even though our approach was more eclectic, like that of the English, the determining factor was the proportions," he explains. "While it has a very cosmopolitan feeling, this is an apartment that could only be found in New York."



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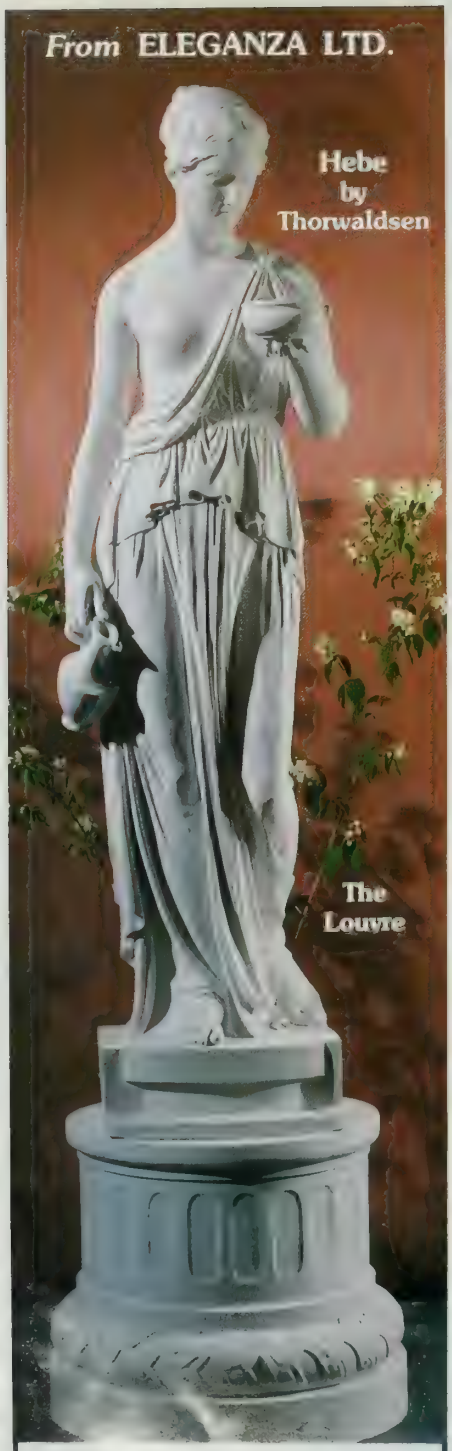
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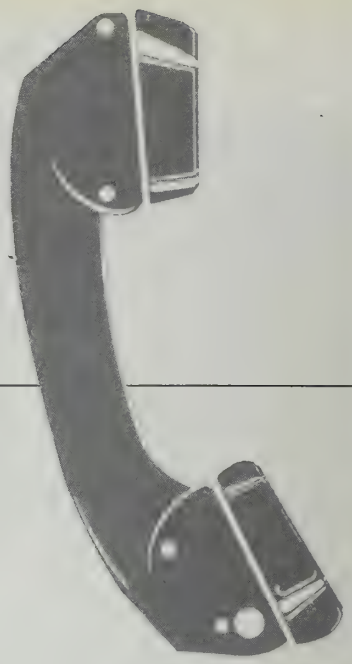
LOS ANGELES MAKE-OVER

A Reginald Johnson Monterey Colonial
continued from page 122

much they liked color, but I didn't realize how *much* color until we were into the job." "My family was in the interior design business," says Stephen Cannell, whose father founded the interior design firm Cannell & Chaffin of Los Angeles. "Unlike a number of people, I suppose, when I told Frank we liked intense color, I meant what I said."

In the course of the project, which was supervised by Michael Moore, Pennino elaborated on some of Johnson's streamlined detail. The mantelpiece in the living room, formerly spartan, is now a baroque anchor for the spacious interior; the one in the master bedroom has been skillfully marbleized. The dining room ceiling wears a sheath of pewter tea paper. And the entrance hall is largely Pennino's creation: Johnson's strictly linear stair railing has been enhanced with iron tassels; the once-dark paneling is a more buoyant *faux-bois*; the marble is new; and the trompe l'oeil, punctuated with the family's signs of the zodiac, complicates and colors the already strong architecture.

"I always say my design projects are a dialogue between myself, the house and the client," Pennino observes. "When something is out of sync—the client and the house, say, or the client and the designer—they won't be successful. Luckily, the Cannells wanted to preserve as much Johnson as possible. They liked the idea of taking an old house and recycling it, which is how I conceived of the project." Stephen Cannell adds, "Frank has a tremendous way of listening to your ideas and turning them into something that works," which is, in brief, a summary of the designer's philosophy. "To interpret what a client wants," Pennino says, "then to translate it into artistic terms, while still keeping the architectural intent in mind: This is my goal." Fortunately for Reginald Johnson and the graceful house he dreamed up in 1928, it is a goal Pennino has met with care, respect and an infusion of his own handsome style.



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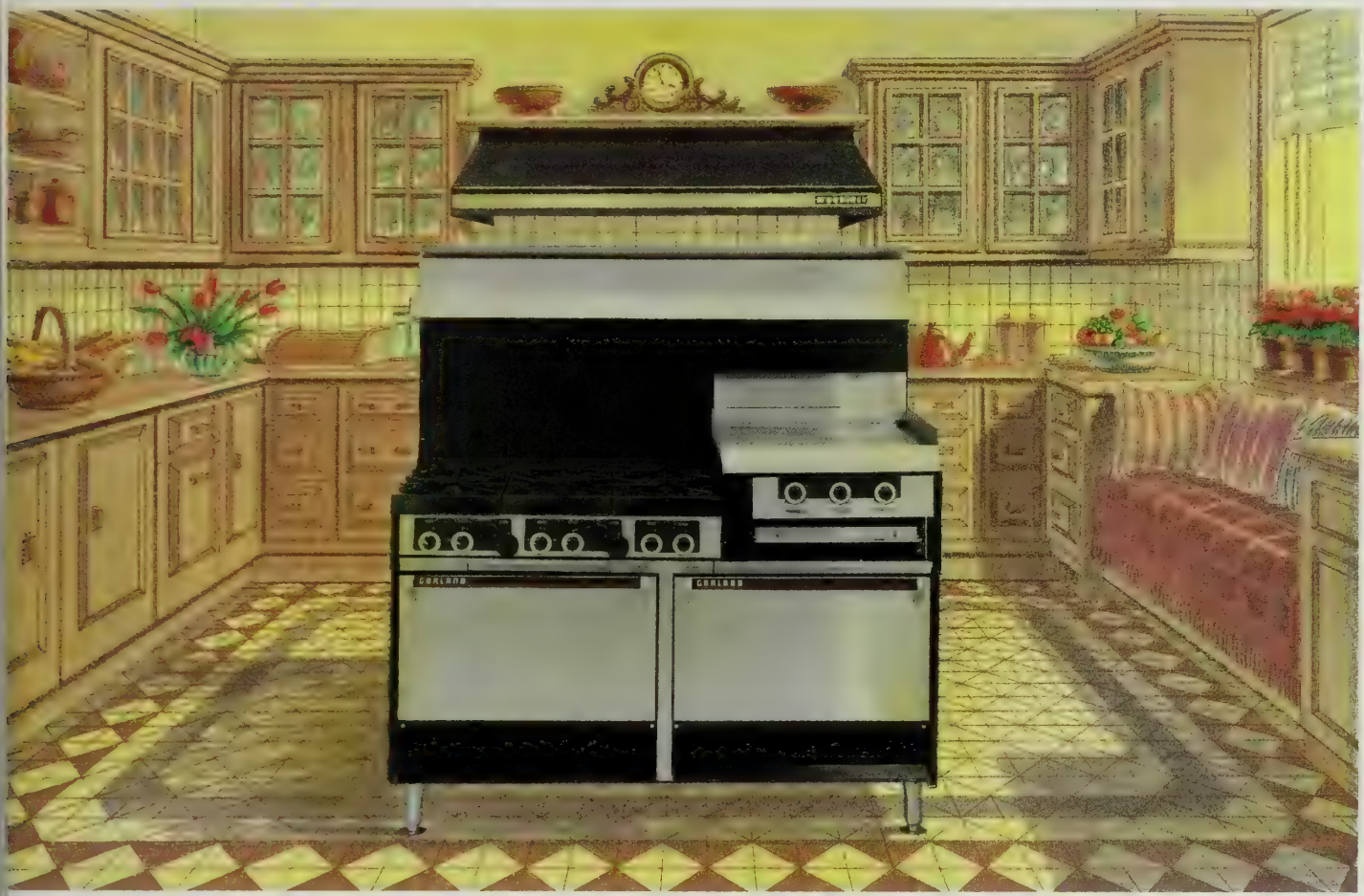
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Deft Revisions to a New York Apartment
continued from page 164

The husband's study—"I haven't had my own room since I was ten," he likes to say—reflects his love of the outdoors (he can often be found at his camp in Canada, fishing the Ristigouche). The walls are lined in a neutral blue-gray linen, a soothing backdrop for Ogden Pleissner's *Two Men Salmon Fishing from the Rock*. Blue is the husband's favorite color. "A nonfavorite color of mine," the wife points out. "I resist it as cold, but since he let me have my way everywhere else...," she laughs. The sofa—the husband having pressed his luck even further—is blue gray, too, and the carpet a striking blue wool plaid.

The upstairs sitting room is high-ceilinged and cool, with five big windows opening onto another terrace. The wife thinks of it as her garden room—hence the green-lacquered walls, the sisal rug and the profusion of flowers in the chintz that covers sofas, chairs and windows. Her own paintings of flowers, which hang on one wall, add attractively to the floral population. Two 1930s French dress forms stand in a corner; they are

"A countess in overalls...applied gold dust like eye makeup to the walls."

sometimes capped with a painted-wood parrot and macaw that the couple brought back from Jamaica, where they have a house they spend winters in. Outside—but who can tell up here, where outdoors and indoors become one blossoming space—mourning doves and gray thrashers have made nests in honeysuckle, and purple finches in the supplemental purple of wisteria.

"My only problem with the apartment is I'm not in it enough," the wife says with a sigh. That, and she can probably use a few more vases, too. □



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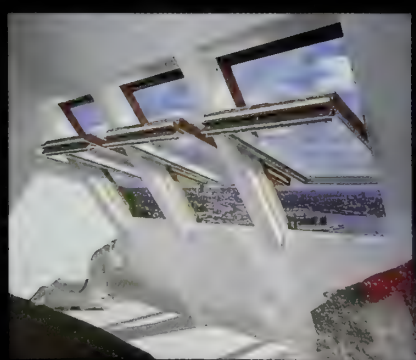
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4. ANNALISA WOLF. Annalisa Wolf offers one of the finest collections of Biedermeier, Neo-Classic and Baroque period furniture. Custom made furniture including reproductions by German Master cabinet makers is another specialty. Enchanting 17th and 18th century German farmhouses, disassembled in Germany, restored and reassembled on your lot in the U.S. by our craftsmen now are an affordable reality.

5. ANDERSEN WINDOWS, INC. Window and Patio Door Factbook. Full-color booklet features Andersen's complete Perma-Shield® low-maintenance product line. This handy booklet provides information on creating custom combinations of Andersen standard-size windows and patio doors, energy facts, planning a project, choosing a contractor and basic size charts. It's a complete resource on windows and patio doors.

6. ANDRE BON. Printed materials show samples of Damasks, Brocades, Lampas Silk Taffetas, Jacquards and an extensive group of trims that can be custom colored. All imported from France. $1.

7. ANTIQUARIAN TRADERS. 160-page catalog picturing an in-depth overview of antiques from our tremendous collection. Each piece is pictured in black and white, is fully described and both retail and net prices are listed. The exceptional quality inventory runs from American Victorian, 19th Century French, Art Nouveau and Art Deco. $15.

8. ARMSTRONG WORLD INDUSTRIES. Armstrong puts the height of fashion at your feet with beautifully coordinated NeoClassic and Neotraditional design portfolios featuring Armstrong floors and GEAR fabric, wallcoverings and home furnishings. Color brochures with coordinated swatches and room scene photos $3.

9. BAY COMMERCIAL LIGHTING. "Design With Lighting" includes 14 pages of full-color illustrations showing which fixture and bulb to use in applying professional lighting techniques to transform interior and exte or spaces. In addition, over 200 American and Italian stylish, contemporary lighting fixtures are featured and available at competitive prices. $5.

10. BERGAMO FABRICS. Bergamo Fabrics introduces exclusive designs from world renowned manufacturers Lorenzo Rubelli and Sahco Hesslein. Send for free color literature.

11. BISCHOFF ROYAL EMBROIDERED LACE. The most luxurious, most romantic and softest pure cotton lace-trimmed bedding and bath ensembles in the world are beautifully photographed in this exquisite new portfolio—available for the first time—from Bischoff of Switzerland. Pictured throughout its 18-color pages are antique-inspired patterns capturing European charm at its most elegant. Price: $8 U.S. (includes a lace-trimmed fabric sample).

12. BLUMENTHAL WALLCOVERING INC. Brochure and actual samples illustrating Fornasetti—mystical wallcoverings. Stars, comets, moons & suns, cards, hot-air balloons and other motifs. $5.

13. CALDWELL SNYDER. "Paris is a moveable feast," Ernest Hemingway once told a friend. Once you have sampled her charm and unique beauty, her memory forever lingers within and you take her with you wherever you go. Free color brochures of works by internationally acclaimed modern urban realist, Thomas Pradzynski are available upon request. Pradzynski's distinctive paintings have earned him extraordinary popularity among collectors.

14. CASELLA LIGHTING. Order a Casella Lighting hardbound binder catalog including color photos of all Casella lamps for desk, wall, table and floor. Products available in 11 Casella finishes as well as custom colors. Inquiries on contract and custom invited. To request catalog, send your business card and $5 to Casella Lighting, 111 Rhode Island, San Francisco, CA 94103.

15. CERTAINTEED CORPORATION (Residential Roofing Division). An 8-page color brochure highlighting CertainTeed's Grand Manor Shangle.™ Photos capture the unique appeal of this beautiful roofing shingle with specific information on the design features that set Grand Manor apart from the rest.

16. CHRISTOPHER HYLAND, INC. Illustrations and information of our collections of fabric, wallpaper, trimmings, antique furniture reproductions, upholstery and ancillary archives, comprising stock and to-order historic designs.

17. CHRISTOPHER NORMAN, INC. Information on a collection of fabrics, furniture, Chinese lacquer. Fabrics include silk documentary prints, trims, upholstery. Furniture includes 18th and 19th century reproductions, lamps, mirrors, screens and consoles.

18. CLAREMONT RUG COMPANY. Twenty-page, full-color booklet introducing the wide spectrum of fine Persian and antique carpets currently in inventory. This brochure, which is published four times a year, highlights our outstanding art rugs, area size to palace size.

19. CLIFF MAY ASSOCIATES. Cliff May tradition continues with Robert Van Roekel; architect for gracious living. This brochure illustrates how old world materials, modern technology, state-of-the-art lighting, open light, spacious, free flowing, indoor-outdoor

rooms combine to create timeless architecture for gracious living.

20. COCOON. The Ancient Art of Comfort. Cocoon's pure silk quilts are filled with layers of pure silk floss...covered in precious silks...to warm the body and sooth the soul. For interior design and store information call 1-800-328-8238.

21. DIXON AND DIXON OF ROYAL. Our brochure presents a glimpse of the many timeless treasures which can be found in our three French Quarter galleries, including art, antiques, jewelry and oriental.

22. DUPONT COMPANY. DuPont Certified Stainmaster Carpet Decorating ideas book. DuPont, producer of America's finest carpet fibers, has created this decorating book to help you make your carpet decisions with confidence. It's filled with ideas and inspiration for selecting the right carpet for your home.

23. EDGAR B FURNITURE. The Edgar B catalogue showcases over 130 top brand name manufacturers and saves you up to 50% off retail prices! Our toll-free number puts you in touch with an expert sales consultant ready to assist you. Edgar B is the shop-at-home advantage! 1-800-255-6589, $15 refundable with first purchase.

24. ELEGANZA LTD. Museum quality reproductions of European sculptural masterpieces in bonded marble, terra cotta, bronze — statues, figurines, Greek vases, frescoes and reliefs. Hand carved marble also available. 120 pages. More than 330 affordable items illustrated in full color with essays concerning each work. A catalog which is an art book. $6.

25. ELJER. Literature packet includes brochures on all product lines: whirlpools, watersaving toilets, bidets, sinks, lavatories, tubs, showers, faucets and accessories and a list of distributors.

26. EUROCAL SLATE CENTERS. The timeless beauty of natural slate FLOORING and ROOFING TILE. Quarried slate in a large range of natural colors. Recommended for commercial and residential floors, patio and roofing projects. Over 40 colors in stock, brochures and samples on request.

27. FIELDSTONE CABINETRY INC. Fieldstone offers the professional specifier a unique 40-page capabilities brochure. Your $10 investment in learning more about Fieldstone custom wood and laminate, contemporary and country cabinetry products is your key to success with today's more sophisticated and educated clients. Wouldn't you like to offer your clients many price points, several theme options and a variety of decorative appointments? Order today! $10.

28. FORNASETTI. A 16 piece postcard set showing the furniture and accessories of the artist Piero Fornasetti, plus a brochure illustrating over 60 Theme and Variation china plates. $4.

29. GAGGENAU USA CORPORATION. The brochure, "Built-In Kitchen Appliances" from Gaggenau features the newest built-in appliances for the modern kitchen. Gaggenau products are designed to suit people for whom the appearance and functionality of the kitchen is not a matter of indifference. The products in this brochure have been systematically listed and described in detail, and the brochure is lavishly illustrated with photos and model numbers. $5.

30. GARLAND CONSUMER PRODUCTS. Pictures and technical specifications on Garland Restaurant Range for the home as well as Garland's matching exhaust hoods.

31. GENERAL ECOLOGY, INC. Superb drinking water explained in brochure on Seagull®IV Drinking Water Systems. "Designer Series" Drinking Water Systems feature elegant dedicated carafe faucet and the most comprehensively effective removal capabilities available. Faucets in Gold, Brass, Chrome, and the exclusive Corian based "Counterpoint" design.

32. GERALD D. KATZ ANTIQUES. Specialists in fine antique & estate jewelry, furniture, porcelain and objects d'art.

33. GREAT CITY TRADERS. Great City Traders offers a color 153-page catalogue, featuring its entire collection of fine decorative accessories and gifts for the home.

34. GROHE AMERICA, INC. Grohe manufactures an impressive collection of fine solid brass plumbing fixtures for your kitchen, bath or custom shower... affordable quality. Write for Grohe's complete product literature file. $3.

35. HENRY CALVIN FABRICS. Steeped in a tradition of natural-fiber textiles, Henry Calvin Fabrics offers an expanded line of chenilles, tapestries and silks in addition to its comprehensive assortment of linen weaves. Your inquiry will connect you to the Henry Calvin representative in your area.

36. HUNTER DOUGLAS DUETTE.® Our 24-page brochure, "We Cover the World's Most Beautiful Views," showcases innovative Duette® window fashions with our energy-saving honeycomb design in rich colors, textures and fabrics. Exclusively from Hunter Douglas. $2.

37. HUNTER DOUGLAS SILHOUETTE.® The "Introducing soft, sheer Silhouette® " brochure showcases the new Silhouette® window shadings. They're beyond shades. Beyond blinds. Beyond description. Exclusively from Hunter Douglas.

38. IMARI, INC. Japanese antiques especially for interior designers. Large collections of screens—also porcelains, tansu, bronzes, baskets, lacquerware, etc. No brochure. Photos and descriptions supplied at no charge in response to requests for specific items.

39. JACUZZI WHIRLPOOL BATH. Jacuzzi Whirlpool Bath offers a 36-page color catalog featuring the International Designer Collection of whirlpool baths, shower systems and faucets. Showcasing the company's wide variety of sizes and colors, each product incorporates the latest in design from around the world. The products are featured to provide decorating and installation ideas.

40. KALLISTA. Kallista's exclusive bathtubs, shower systems, faucetry, basins and accessories, have been carefully designed and finished, both as an integral part of the total bath environment and to complement each other. We invite you to write or call us to obtain specific brochures available on each collection, or better still, ask your designer or architect to arrange a visit to one of Kallista's Showrooms.

41. KARASTAN. Creation of a Karastan Heirloom. The elegant line of Karastan rugs and broadloom carpets are featured in our full-color brochure. $3.

42. KITCHENAID APPLIANCE GROUP. The KitchenAid Kitchen: Quality Appliance for the Total Kitchen are described in this four-color brochure featuring the full line of KitchenAid major appliances—refrigerators, cooktops, ovens, dishwashers, laundry and more.

43. KOHLER BATH AND KITCHEN IDEAS. A complete set of full-color product catalogs covering baths and whirlpools, showers, lavatories, toilets and bidets, kitchen and bar sinks, faucets and accessories. Plus a 28-page color idea book. $8.

44. KOHLER FAUCETS AND ACCESSORIES. This 68-page full-color brochure highlights Kohler's diverse line of quality faucets and matching accessories. $1.

45. KONCEPTUAL DESIGN. Konceptual Design Hardware offers a complete line of architectural hardware moulded in sand, cast in the purest bronzes and brasses. Our mastercraftsmen create any piece to specification—historic, classic and contemporary.

46. KRAFTMAID CABINETRY. Full-color brochures showcase traditional and frameless European style kitchen and bath cabinetry. Literature features classic and contemporary hardwood door styles in oak, cherry, maple, hickory and pine in addition to high-tech laminates. Convenience feature options are pictured and clearly explained. $4.

47. KRIS KELLY. "The most beautiful linen store in the country." Located on Union Square, we carry San Francisco's largest and finest collection of imported hand-crafted "Old World" table and bed linens, decorative pillows, hand-painted porcelain lamps, bath accessories, furniture, antiques, and unique gifts. One of our specialties is banquet-sized tablecloths not found anywhere else in the United States.

continued on page 186



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48. LIGNE ROSET USA. "Le Style De Vie De Ligne Roset" is much more than a furniture catalogue. It's a 96-page chronicle of elegant, graceful European lifestyles. Discover a world of seating including sectionals and sofabeds, as well as tables and versatile cabinet systems. $10.

49. LUTRON ELECTRONICS CO., INC. LuMaster central lighting control systems add security, convenience and central lighting monitoring to your home. Master controls allow you to monitor and switch up to twenty Lumea dimmers and switches from a single location. Take control of your lighting at the touch of a button!

50. M. CRAIG & COMPANY. M. Craig is a family owned enterprise of skilled craftsmen in business for twenty years. We are part of a continuum and keepers of the highest standards of fine cabinet making which extends back over the centuries. We draw upon classic forms for inspiration, but we are not a reproduction house. Each M. Craig piece is the result of original design in the forefront of contemporary American design. $15.

51. MANHATTAN CABINETRY. We design, build and install custom furniture for your home or office. Traditional, contemporary or any style. In solid woods, laminates or any finish. Our superb cratfsmanship makes us NY's leading maker of custom furniture. For details and free color brochure, write Mahattan Cabinetry 9-03 44th Road, Long Island City, NY 11101, or call toll free 1-800-MANHATTAN.

52. MANHEIM GALLERIES. Manheim Galleries represents nearly 100 years of careful and conservative buying of the very best European furniture, accessories, paintings, oriental porcelains, and houses a world renowned jade room featuring antique and archaic jades.

53. MANNINGTON RESILIENT FLOORS. Mannington Vinyl Flooring. Mannington Gold is the revolutionary floor that resists scratches, scuffs and indentations to keep shining longer than other vinyl floors. Send for a color brochure showing all the beautiful Mannington Gold colors and patterns. Mannington Gold. A shining example of what a floor should be. $1.50.

54. MCGUIRE FURNITURE PORTFOLIO. 100-page book, 145 color pictures featuring our classic collection of the premier rattan furniture designs. Also shown are designs from the seven McGuire Special Collections: Bamboo Tables, Solid Teak, Oriental Hardwood, Cane Wicker, Palasan, Zambales Peel, Suga Cage. $10.

55. MIELE. Cooking and dishwashing—ordinary tasks. Miele...Extraordinary appliances.

56. NATIONAL UPHOLSTERING COMPANY, INC. National Upholstering Company offers their new and expanded Western Collection. New to the collection are a saloon stool, a saddle arm bench, the hunter chair, round pouff and more. National Upholstering is a family owned company founded in 1917, with a long-standing reputation for quality, service and reliability.

57. NORDICROW. NordicTrack's revolutionary new NordicRow TBX simulates rowing, providing a great way to get a total-body aerobic workout in the comfort and convenience of home. For a free brochure and videotape, call 1-800-468-4491.

58. ORREFORS CRYSTAL. Full-color brochure features bowls, vases, stemware and specialty items. Old-world craftsmanship and innovative design are the hallmarks of every Orrefors creation. Call for a free brochure, 1-800-433-4167.

59. P.E. GUERIN, INC. Current catalog #12, features decorative hardware and bath accessories. All new 134-page catalog #14, all color, will show our complete line and new lines of our products. $25.

60. THE PACE COLLECTION. Full-color catalog illustrates classic, contemporary, corporate and residential furnishings. $35.

61. PELLA WINDOWS. The Architect Series "from Pella" is highlighted in this 12-page catalog which illustrates the Mission, Colonial, Prairie and Palladian regional designs. Rolscreen Company, 1-800-524-3700, Booklet CO85DO.

62. PHYLRICH INTERNATIONAL. Phylrich International invites you to enjoy our beautiful brochure which highlights a portion of our many elegant designs for the bath of your dreams.

63. PLAIN 'N FANCY KITCHENS, INC. Weatherburne and carriage house custom cabinetry. A beautiful brochure, full of ideas for your home. Kitchens, baths, dens and more! Includes Weatherburne, inspired by the timelessness of English Country living, as well as a wide range of fine traditional and contemporary Carriage House cabinetry. Over a dozen rooms are pictured in this full-color brochure, plus information about door styles, woods, finishes, special purpose cabinets and accessories. $7.50.

64. QUADRILLE. Quadrille offers a brochure of vignettes featuring our newest collection of wallpapers, wovens and fabrics. $2.50. Also available, a 12" x 18" sample book of our "Kilim Collection," at $46.50.

65. QUAKER MAID, A Division of WCI, Inc. Quaker Maid's fine collection of custom cabinetry is featured in a full-color literature package. Shown is the complete selection of Quaker Maid door styles from the most traditional to the sleekest contemporary. Also shown are the beautiful finishes available, as well as convenience features and hardware selection. $8.

66. RAYMOND ENKEBOLL DESIGNS. 32-page full-color catalog. $5.

67. REED BROS. Hand carved redwood furniture and accessories in the garden and home in a variety of styles. Custom wood carving and furniture designs. Hand carved pine furniture in a variety of finishes. $10.

68. ROYAL STREET GUILD. For 200 years, Royal Street has been one of the great shopping streets of the world. Today, the Royal Street Guild represents the finest Art & Antique Galleries, Restaurants, Specialty Shops and the Omni Orleans. To discover the magic of Royal street call 504-523-4421 or write to 330 Exchange Alley, New Orleans, LA 70130.

69. RUTT CUSTOM CABINETRY. Rutt Custom Kitchens' 70-page full color "Folio of Custom Cabinetry" demonstrates the beauty, style and convenience that only true custom craftsmanship can offer. Pictured is a wide selection of traditional, transitional, and contemporary kitchens, and the latest in custom design and decorating ideas. The comprehensive Folio also includes many examples of distinctive custom cabinetry for virtually every room throughout the home. Rutt Custom Kitchens—$7.

70. SM AUTOMATIC. Motorization for Interior Window Coverings. A color brochure showing the most technically advance products available today. The complete line of motorized systems are detailed, showing how easy it is to have your draperies, blinds and shades effortlessly operate at the flip of a switch or the touch of a button.

71. SCHUMACHER. The Schumacher Guide To Decorative Textiles. A history of decorative textiles and a glossary featuring actual fabric swatches, as well as a section on the care of fabrics, make this an invaluable guide to the student, designer or anyone interested in textiles for interiors. $11.95.

72. SIEMATIC CORPORATION. The SieMatic Kitchen Book, the most comprehensive information planning guide of its kind, contains 182 full-color pages illustrating the finest in European Kitchen Interiors expertly designed to fit your floor plan, as well as your individual lifestyle. $12.

73. SIGNATURE CLOSETS, INC. Closet systems by Signature are custom built to exacting specifications. All of our wood veneers are from non-threatened tree species and include Maple, Ash, Cherry, Lacewood, Fiddleback Macore and many others. Each system is constructed with aromatic cedar case backs and drawer bottoms, solid glass hanging rods, and optionally with door-activated color corrected lighting. Our systems are not only beautiful, but will increase current storage levels by at least three times, through functional use of space.

continued on page 188

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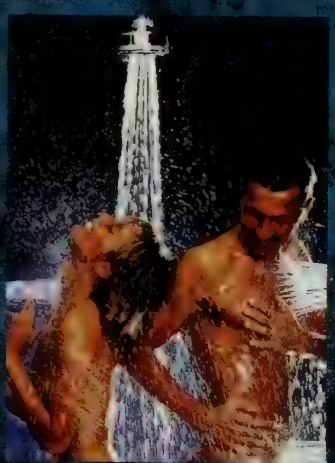
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78. TOMLYN GALLERY. Established in 1979 Tomlyn Gallery has represented Dan Poole for 10 years. Dan's elegant florals and garden scenes along with his vibrant beach paintings have made wonderful statements in many fine homes. Information: phone (407) 747-1556.

79. TRICONFORT, INC. Triconfort will supply a brochure detailing our full product line. $5. Additional information is available and can be obtained by calling our offices directly. Additional information will include two separate catalogs (one for our wood line and one for our resin line), swatch book, price lists all inserted in a Triconfort binder. The cost of the binder is $25.00, which will be deducted from initial order.

80. VELUX-AMERICA INC. VELUX Roof Windows and Skylights. New 1992 full-color brochure features helpful information and design ideas for the complete line of VELUX Roof Windows, Skylights, Sunscreening Accessories and Controls. New 1992 products include the Round Top Accent Window and hand-held Infrared Remote Controls.

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82. WENDELIGHTING. Complete product information and full-color installation photographs of interior and exterior use of Wendelighting optical framing light projectors for paintings, sculptures and landscaping.

83. WOOD-MODE, INC. A 12-page brochure answers questions about custom-built cabinetry. Full-color photographs illustrate many of the door styles, finishes, hardware selections and special-purpose features in the Wood-Mode line.

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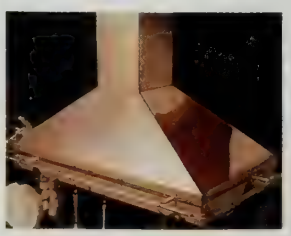


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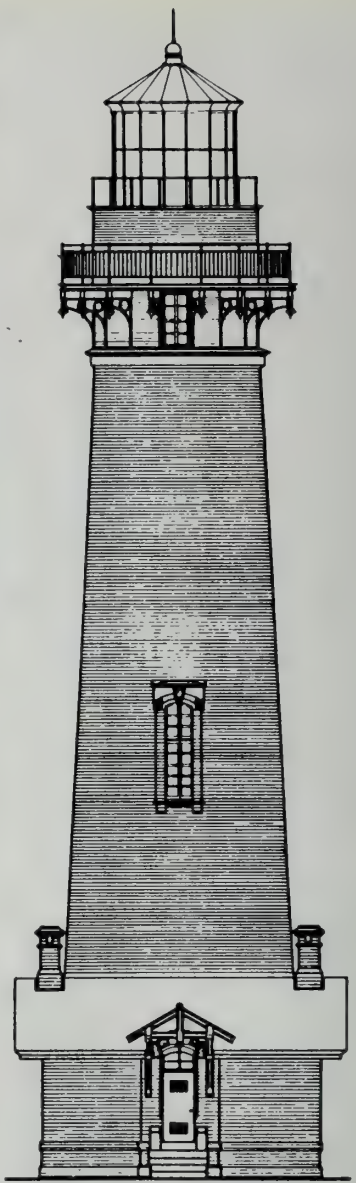
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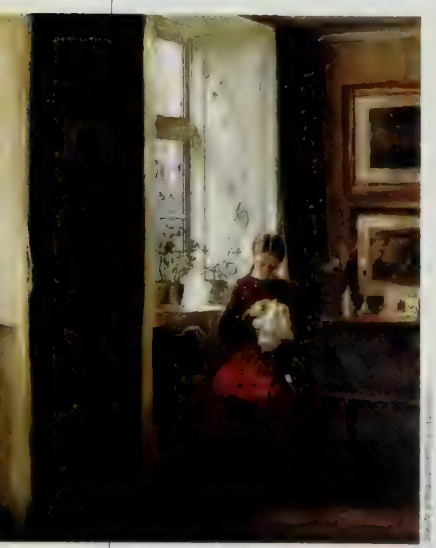
A HOME FURNISHINGS TRADE SHOWROOM

Florence Flourishes

Bunny Williams and Howard Slatkin and the design partnership of Bradshaw–De Palma are a few of the clients who come to **Cathryn Collins** for I Pezzi Dipinti, meaning "painted pieces," which is what she calls the reproductions of 18th-century Italian furniture that she commissions in Florence. Made by several families of woodworkers, painters and restorers, all of whom have worked together for generations, the furniture includes oversize armoires, chests (right), chairs, tables and writing desks. Collins also commissions wrought-iron tables, chandeliers and benches with upholstered seats from another family of Italian artisans. One client told her that it was pointless to collect antique painted pieces now because there weren't many to begin with, and those being sold today were of doubtful provenance. "He said it was better to get new pieces that look right, and I took his advice," Collins says. Cathryn Collins, I Pezzi Dipinti, 333 E. 69th St., Townhouse 11, New York 10021; 212-737-2997.



New Artistic Horizons



London art dealer **Christopher Wood** is taking European unification so seriously that he has opened a second gallery in Mallett's new premises on Bond Street, where he is specializing in 19th-century French, German and Scandinavian paintings. "This is the year of the harmonized European market," he says. "The idea is to do something more international on Bond Street." The new gallery includes the works of Madeleine Lemaire, known for her paintings of roses, Carl Holsoe, a painter of Danish interiors (*Sewing by the Window*, left), and George Sydney Shepherd, noted for his topographical subjects. Christopher Wood, 141 New Bond St., London W1Y 0BS; 71-499-7411.

Another new art source in London is the **Dover Street Gallery**, which displays works by such old masters as Melchior de Hondecoeter and Hieronymus Hastner (known as il Corazza) and late-19th- and early-20th-century paintings, particularly the works of Egon Schiele and Gustav Klimt. Run by Richard Nagy (an expert in modern British art) and David Fyfe-Jamieson and Edmondo di Robilant (specialists in old-master paintings), the gallery occupies three floors of an early-19th-century house. Dover Street Gallery, 13 Dover St., London W1X 3PH; 71-409-1540.

Notes from Germany

Antique-glass authority **Heide Hübner**, who has bought some of the rarest Renaissance and Baroque pieces to come on the market during the last decade, thinks that medieval glass is still underpriced. "One can acquire wonderful museum-quality Gothic glass for $3,000 to $12,000," he says. Hübner advises collectors to accept small flaws and repair work, as glass objects from the 13th through the 16th centuries were often found in archaeological digs. Hübner has a 15th-century German beaker of yellow-green glass from Cologne that's in near-perfect condition and is priced at $7,000. At the other end of the spectrum, he offers a rare calligraphic goblet of colorless glass engraved in diamond point by Willem van Heemskerk in 1686 (below), for $150,000. Heide Hübner Kunsthandel, Handelstrasse 21A, 8700 Wurzburg; 931-74033.

Silver collectors should consider buying an 18th-century cutlery set piece by piece, recommends Munich dealer and art historian **Helmut Seling**, who sells originals and copies of antique European table silver. "The form and the quality of the craftsmanship climbed to an unprecedented plateau that has never been reached since," he says. While a complete set of cutlery for 12 is almost impossible to find, Seling offers a dessert set for eight composed of 16 gilt forks and spoons with floral motifs created in 1769 by Jean Henri Oertal of Strasbourg. H. W. Seling, Oskar-von-Miller-Ring 31, 8000 Munich 2, 89-284865.



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In the Showrooms

J. Robert Scott, the Los Angeles firm started in 1979 by designer Sally Sirkin Lewis, has opened its own New York showroom in the D&D Building. "When I decided to come back to New York, I didn't want just a California showroom," says Lewis, who grew up in Manhattan. "The fabrics and furniture still represent the Sally Sirkin Lewis/J. Robert Scott sensibility, but instead of beige fabrics we will focus on platinum, and instead of just light veneers on the furniture we are also using a deep, rich mahogany." She made special shopping trips to Paris to buy Empire and Art Déco objects, such as silver-plated bronzes and clear Daum and Baccarat sculptures.


COURTESY NIERMANN WEEKS

The textile collection is hung by color—something few showrooms do—and the ranges of olives, grays, oysters and taupes, which J. Robert Scott developed out of the California look of a decade ago, describe a subtle spectrum. Although 80 percent of the J. Robert Scott line is handwoven silk fabrics, many made in the firm's own mill in Thailand, there are also wool fabrics and cotton and linen blends. The Chairman of the Board Collection has introduced both wool fabrics and new colors, away from the cooler, paler palette. Strong colors, such as a deep tomato (called mandarin), can be found in a silk fabric called *Jimmy's Stripe III* and in a dark silk plaid, predominantly blue and green with red and yellow bars, called *Shelley's Plaid*. One of the few silks not made in Thailand is *La Seine*, a shimmering taupe fabric with a moiré pattern woven into the fabric, which is made in Switzerland. One appealing departure from the contemporary orientation is *Fleur Deco*, a monochromatic damask of flowers—also in a taupe (called anthracite)—from the Rose Deco Group (near right).

Bennison Fabrics, the company headquartered in London and known for its nostalgic cotton and linen floral fabrics with a tea-dipped look, is moving its New York showroom to an 1860s cast-iron building in SoHo (76 Greene St., New York 10012; 212-941-1212). Two new fabrics at Bennison, *Malabar* and *Cinnabar*, were inspired by Indian art and are printed on either cotton or linen. *Malabar* (far right) has a larger, bolder pattern of feathered leaves, flowers and vines, while *Cinnabar* has small flowers in blue and rust on a background of either oyster or beige. The more traditional Bennison designs, such as *Rose Vine*, with lush roses spilling over grapes and vines, the whole in faded pink and green on ecru linen, are still timeless.

Niermann Weeks, a company known for tole and metal furniture, lamps, mirrors and accessories, is bringing more of its wares before the public than before. Represented in New York by John Rosselli in New York, Kirk Brummel in Chicago and A. Rudin in Los Angeles, Weeks offers a range of pieces, from a low table with a woven-steel top to a chinoiserie lantern based on an original in the Brighton Pavilion. A steel campaign bed has a tole headboard in the shape of a large urn planted with flowers. The tole work is painted cinnamon over a gold base, and the urn is held in place by swirling rods of wrought iron, finished off with gilt tole plumes. The octagonal lantern (left) has glass panels framed in Chinese-red tole, crowned by gilt crenellations, a little red canopy and gilt bells. A three-drawer commode in an antiqued white finish was inspired by a late-18th-century Italian chest and then decorated with painted medallions and swags adapted from the furniture at Malmaison.


COURTESY BENNISON FABRICS


COURTESY J. ROBERT SCOTT

Bulk Framing

When Juan Pablo Molyneux wants to frame something large or bulky, like a blanket or quilt, he knows of no better place than **Accessory Warehouse** outside Denver. "They can frame all the wild things I get and make them look like they're from the Metropolitan," he says.

His latest challenge was to have the company frame a painted-leather blanket. The blanket was mounted on a canvas backing before being enclosed in a Plexiglas case, explains Donna Lessig of Accessory Warehouse, which also sells imported lamps, statues and other decorative items. To the trade only. Accessory Warehouse, 3958 S. Kalamath St., Englewood, CO 80110; 303-781-3377.

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Making a Mark

The newly opened gallery **The Master's Mark** in San Francisco, an outgrowth of Berkeley Millwork and Furniture Co., presents custom-designed furniture that is inspired by various traditions—Oriental, American Arts and Crafts and Shaker. But the pieces reflect a common intent: simplicity in design, says managing owner Gene Agress. "We contemporize traditional styles," he says. "The *tansu* we make are reconfigured. The originals don't have finished sides and tops. Ours take into consideration whether the sides or top are going to show. Also, we like the Arts and Crafts look, but our chairs, sofas and end tables [below] aren't as rigid, clunky and uncomfortable."

Tables, bookcases and cabinets are rimmed with hard edges that are softened by the use of cherry, ash, bubinga and other woods coated with a clear lacquer. The Master's Mark, 3228 Sacramento St., San Francisco, CA 94115; 415-885-6700.





Accessory in Time

For "the best drapery rods and accessories in the world," Jay Spectre orders from **McKinney Kidston** in London. "They're an exceptional classical accessory source," he says. Customers help themselves to antique fabrics, tiebacks, pelmets, coronas, rosettes, brackets and whatever else they may happen to need.

"If we don't have enough of a particular item, we duplicate it," says Shona McKinney, who publishes a catalogue of reproductions with partner Catherine Kidston. They also produce wallpapers—three floral designs and two star patterns—to match old fabrics. Last fall they launched a pattern book of traditional Swedish linens in checks and stripes that go with their antique fabrics. McKinney Kidston, 1 Wandon Rd., London SW6 2JF; 71-384-1377.

Russian Resource

Paul Vincent Wiseman's client wanted antique Russian furniture. So while the designer and client were in London they stopped in at the gallery of **Antoine Chenevière**. Wiseman approved of his client's choice of ten "eccentric" dining chairs from the 1830s, with Neoclassical legs and brass mounts on mahogany backs. Chenevière also had a malachite-top table that Czar Alexander I presented to the king of Prussia in 18[illegible] (right). "It's a crazy piece of furniture, with heads of women and bat wings," he says.

Though he [illegible] pertaining to the table, designed by A. N[illegible], he says it's harder to trace the provenance of [illegible] shop. "When the Germans invaded [illegible] with lots of furniture stolen from private houses," he says. He relies almost exclusively on German sources for his small collection of furniture from 1780 to 1820, when the best Russian pieces were made. Antoine Chenevière Fine Arts, 94 Mount St., London W1Y 5HG; 71-491-1007.



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Palm Beach Store

Robert Kirkland bought porcelain, furniture, pictures and mirrors for years when he worked as an interior designer in the offices of Peter Marino and Jed Johnson. "Then I was buying for clients," he says. "Now it's as though I were buying for myself." Kirkland is referring to the opening of his shop **RA Collection** in Palm Beach. Having been professionally associated with the design world for years, Kirkland says, "I know the top designers' tastes and what they want." Stephen Sills, Pauline Boardman and former boss Jed Johnson are among his new clients, and the decorative accessories they come to find include reverse glass paintings, a ca. 1840 American gilt-framed mirror and the Victorian confection from Barbados known as "sailors' valentines"—octagonal, glass-covered shadow boxes with geometric and flower patterns made of seashells (left). RA Collection, 302 South County Rd., Palm Beach, FL 33480; 407-832-8822.

Designers' Outlet

Since 1968, Luigi Boscain and Don Napolitano have been partners in interior design, and they have always collected for themselves while buying for clients. That was the origin of **The Little Antique Shop**, which they've operated on three different sites in Greenwich Village. Now they have a large space stocked with Neoclassical furniture, 19th-century Italian mirrors, an 1830s bird's-eye-maple cheval glass from Connecticut and some reproductions, including bronze monkeys, each with a candle holder in one paw.

The keynote is drama, from a pair of late-19th-century Pennsylvania armoires in the Aesthetic style to a large round table composed of sliced, polished fossil stones reproduced from a 19th-century original. "The secret is to find interesting things, even if they're not terribly old," says Napolitano, "because that's what designers like." The Little Antique Shop, 44 E. 11th St., New York 10003; 212-673-5173.

Lady-in-Waiting

Lesley Rendall Antiques has moved to Pimlico Road, and the new London shop (right) has a light, feminine touch. In a setting of a dark-pink wallcovering, lamps and bowls of pink lilies, Rendall has delicate Regency furniture in light woods such as amboyna and bird's-eye maple. Gilded and painted pieces dominate her selection—in contrast with the architectural and often monumental Arts and Crafts pieces so popular on Pimlico. Recently seen in th[illegible] were a [illegible] dow seat on [illegible] feet in t[illegible] Thomas Hop[illegible] 18th-century [illegible] port lacquered [illegible] three shades of gol[illegible] Lesley Rendall Antiqu[illegible] 69 Pimlico Rd., London SW1W 8NE; 71-730-7206.



Court Time

"Mirrors are a need; you just can't get enough," says Diane Solomon, owner of the newly relocated Manhattan antiques shop **Lenox Court**. Solomon is celebrating a new—or at least an evolved—look as well as a new location. "I started with 'smalls' and majolica," she says, "and look how my taste has changed." This change has brought Regency chairs, dining tables, bureaus and, of course, mirrors into the shop, while keeping such favorite staples as bronze-doré Empire candlesticks. Among her favorite reproductions are blue glass celery holders and a travertine model of classical columned ruins. Some of the designers seen browsing around Solomon's shop are Juan Pablo Molyneux and staff members from McMillen. Lenox Court Antiques, 980 Lexington Ave., New York 10021; 212-772-2460.

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Pennsylvania Shopping

A sunny Sunday in Pennsylvania often finds Bennett Weinstock driving to New Hope, one of his favorite areas for antiques shopping. "It's a wonderful weekend place," he says. "The area is dotted with farms and country houses."

Weinstock, who often makes the drive with his wife, Judie, regularly stops at **Gardner's Antiques** for French furniture (below). "If you get there when the new shipment comes in, you get a good pick of items. Loren Gardner has effective, usable furniture," says Weinstock, who has bought at least one piece of furniture from Gardner's for each member of his family. For himself, Weinstock recently acquired an 1840 chandelier that he bought on the spur of the moment. Other purchases include an 1890 walnut refectory table with cabriole legs and a turn-of-the-century school desk "that reeks of character and



COURTESY GARDNER'S ANTIQUES



COURTESY PINK HOUSE ANTIQUES

charm." Gardner also sells period armoires, unique clocks, chandeliers and coat racks. In his collection is a tabletop vitrine, ca. 1830, made of tortoiseshell and bronze with a lift top. Gardner's Antiques, Route 202, New Hope, PA 18938; 215-794-8616.

Weinstock's next destination is John Puckett's **Pink House Antiques**, named for the color that has coated its walls for nearly half a century. Weinstock likes to go there because Puckett, who lives in the back of the house, always invites him into his living room (above), a veritable storehouse of 18th-century furniture and decorative accessories. Puckett collects mostly 18th-century Chinese Export pieces, period French furniture and prints, and English and French porcelain. Weinstock has left the Pink House with such treasures as an unusual 18th-century teapot and a pair of ca. 1850 French porcelain hanging wall shelves. Pink House



COURTESY LAHASKA ANTIQUE COURTE

Antiques, Bridge St., New Hope, PA 18938; 215-862-5947.

A short drive to New Jersey leads to **Haupts Bridge Antiques**, one of Weinstock's sources for American country and English furniture. Housed in an 1830s stone cottage overlooking the Delaware, Haupts Bridge supplied Weinstock with a pair of 19th-century English balloon-back chairs with their original cane seats. The focus is 18th- and 19th-century antiques, particularly painted period pieces. Decorated like a manor house, the shop is bedecked with English painted candlestick shades, Victorian beaded pillows, gilt-framed English hunting scenes, a Chinese Chippendale settee, a 1780 Irish crystal chandelier and an 18th-century English chinoiserie table. Haupts Bridge Antiques, 5 Lambert Lane, Lambertville, NJ 08530; 609-397-9653.

When in need of large-scale furniture, Weinstock goes to **Duck and Dolphin Antiques**, an emporium of American Empire, Victorian and 19th-century French bedroom sets, armoires, cabinets and the like. He once bought a statue of Atlas balancing a globe-shaped clock on his back. The clock, the largest that owner Paul Cox has ever sold, was made in Berlin ca. 1870. Cox is drawn to the unusual. He has a late-19th-century copy of a late-17th-century chair with huge wings that scroll up to three feet above a seated person's head. "You can have a regular 18th-century wing chair or you can have one that's outrageous," Cox says. Another singular piece is a late-19th-century French Renaissance–style cabinet whose front resembles a building façade, with classical columns, archways, keystones, pediments and balconies. Duck and Dolphin Antiques, 3686 Route 202, Doylestown, PA 18901; 215-348-2887.

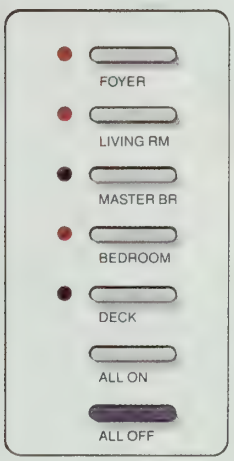
For American antiques, such as painted furniture, stoneware and quilts, Weinstock visits the **Lahaska Antique Courte** (above), where 12 shops inside the marketplace are bound to have a period piece that will catch his eye. Joan and Lori Kramer (215-794-7884) show stoneware and salt-glazed pottery at their shop in the antiques court. Their favorite pieces include an early New England butter churn with a cobalt-blue tulip decoration and a late-19th-century majolica swan paperweight from the Etruscan collection. Dorothy and Abby Brooks (215-794-5461) recently had on display a tall, gray-blue New Jersey cupboard crafted in the 1860s as well as red-and-white floral quilts made in the U.S. about a hundred years ago with fabric imported from England. Lahaska Antique Courte, Route 202, Lahaska, PA 18931; 215-794-7884. □

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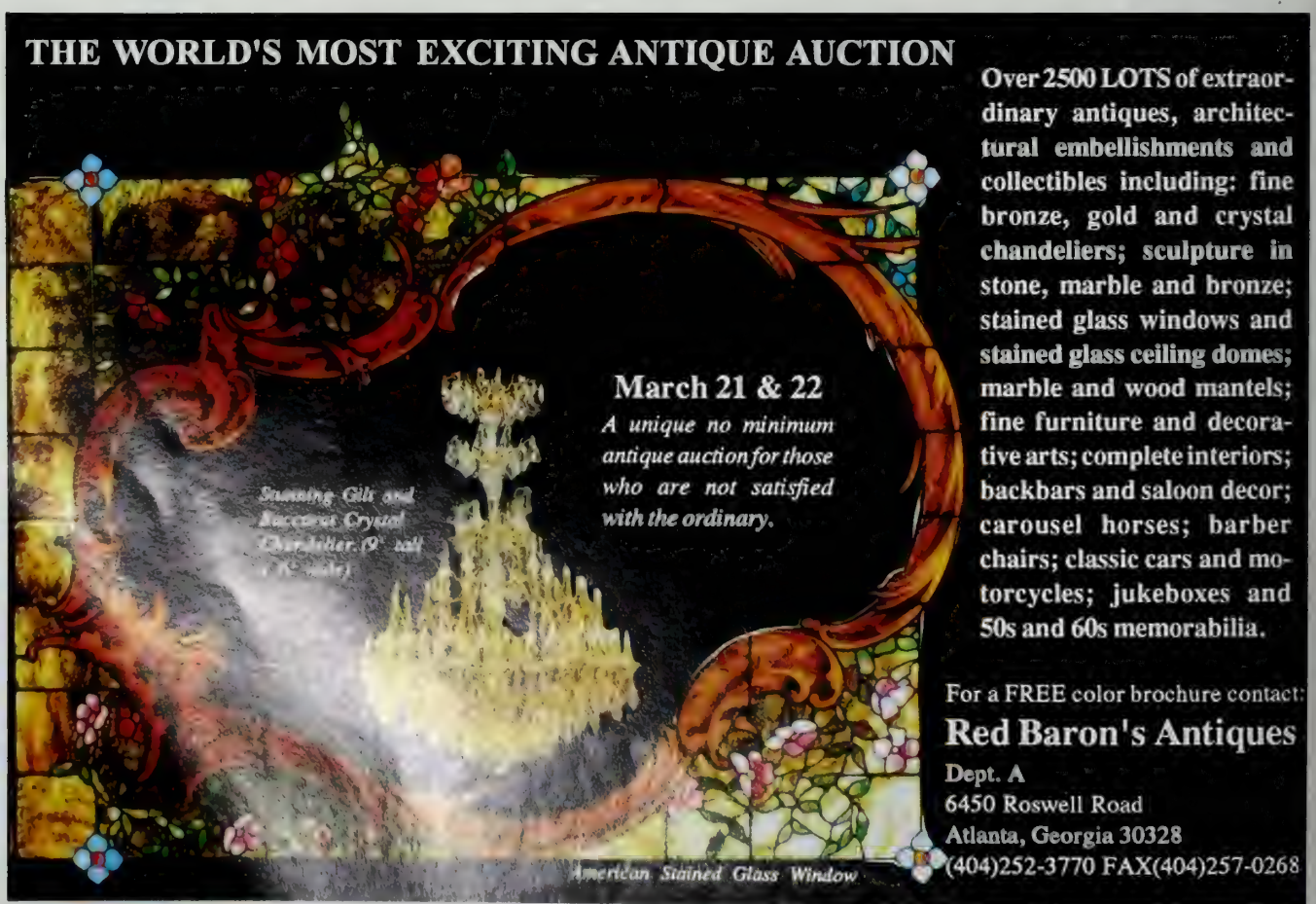
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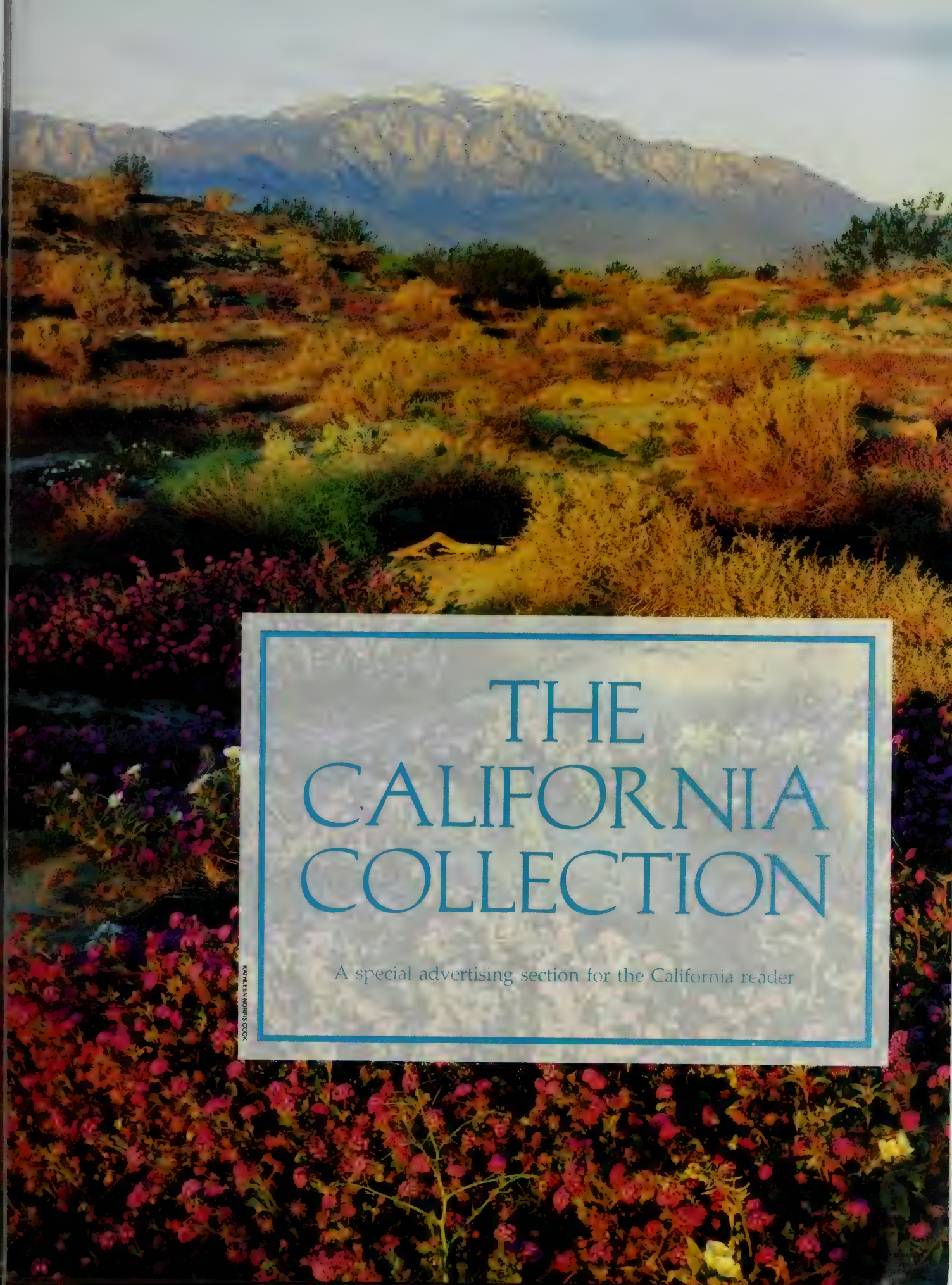
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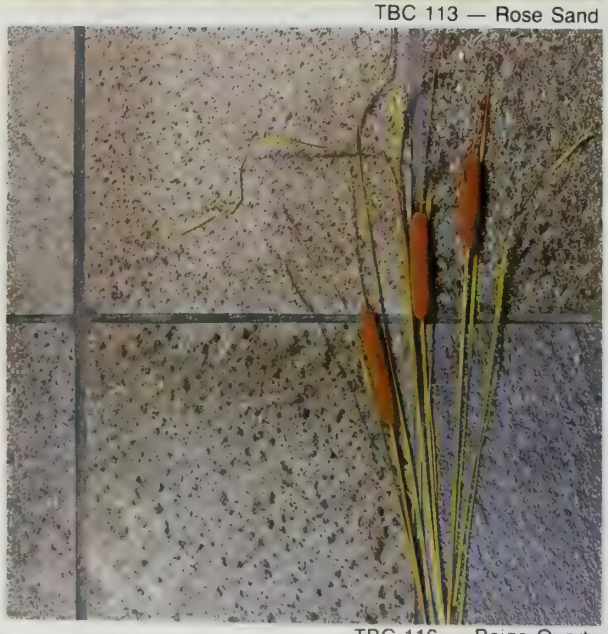
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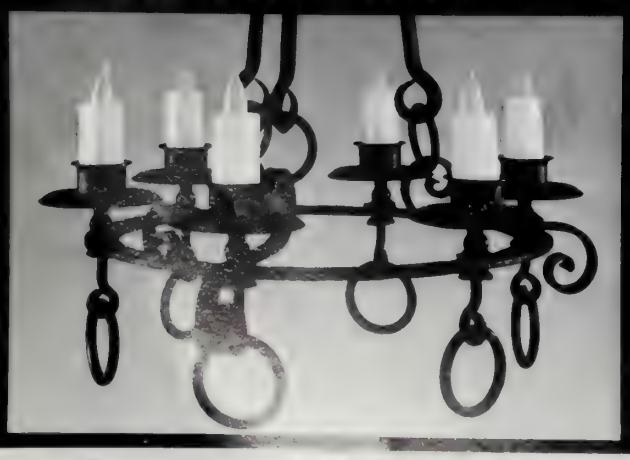
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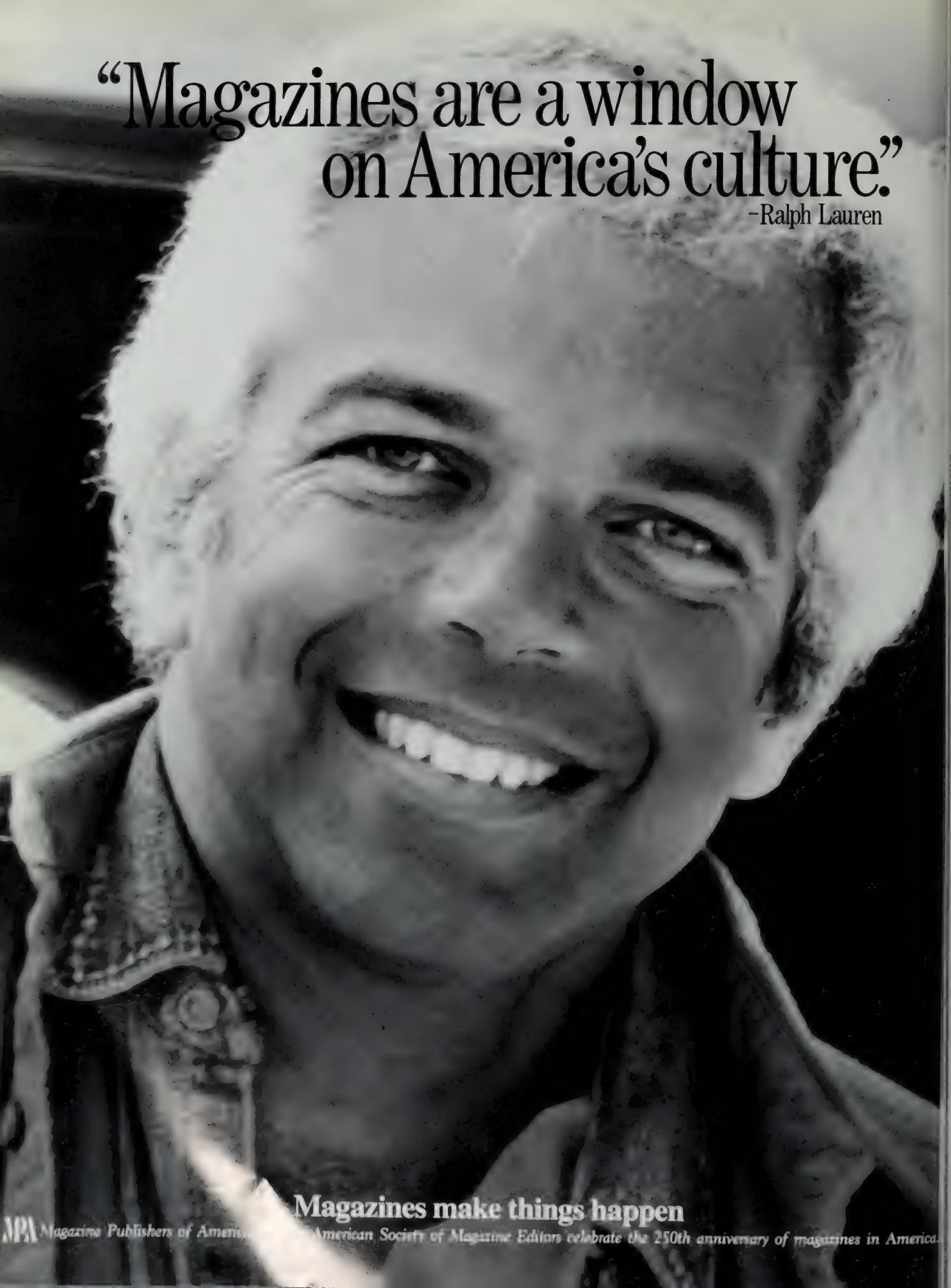
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COVER: The master bedroom of a Bel-Air, California, residence features a bed draped in silk, a Louis XVI painted table with a marble top and an English armchair. Interior design by John Cottrell. Photography by Mary E. Nichols. See page 180.

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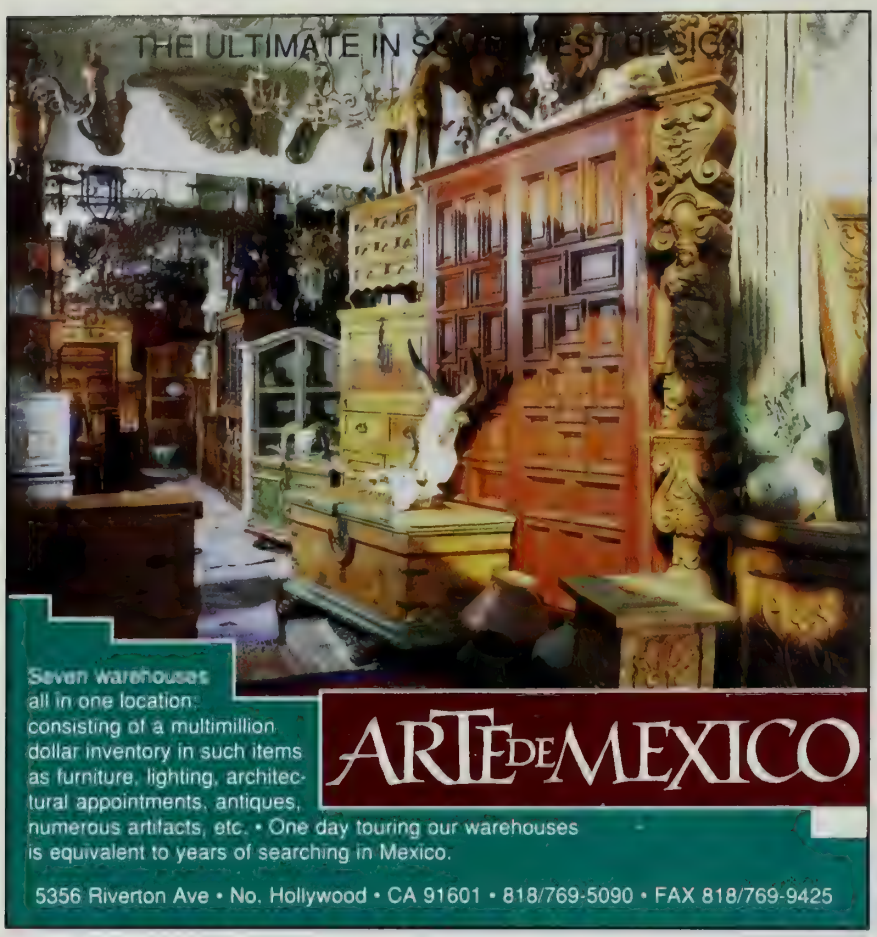

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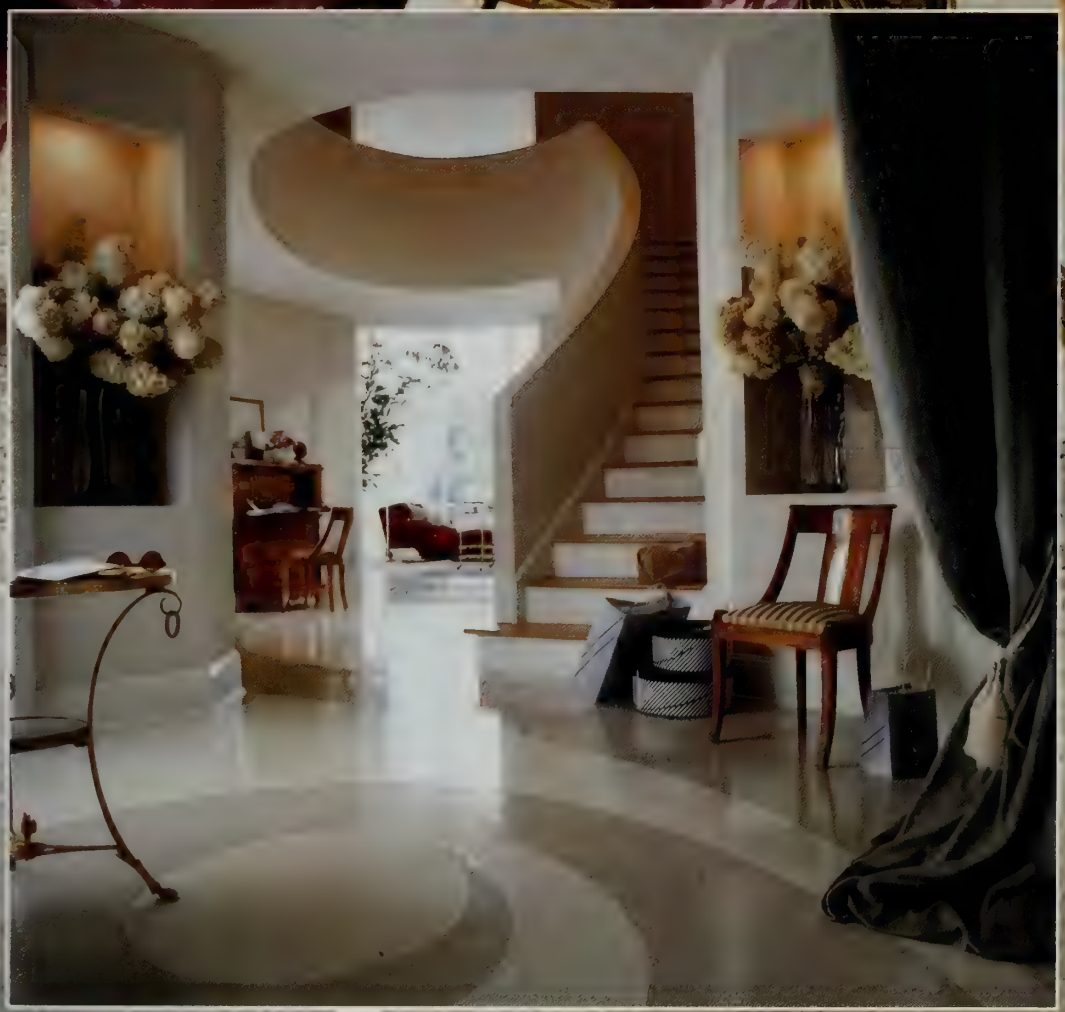
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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The November 1991 issue looks great, and the cover is especially beautiful. It is a pleasure for me to have a vision, watch it become real, and then have that reality captured by photographs and presented in such a manner as to represent my original vision perfectly.

Christopher Ciccone
New York, New York

Christopher Ciccone, like his older sister Madonna (Visits, November 1991), is very talented and undoubtedly will become a force to be reckoned with in the future. His designs were fresh, innovative and unique, but most of all very inspiring. Thank you, *Architectural Digest*, for bringing his talents to our attention.

Karen Hutchinson
New York, New York

I have been reading your magazine for twelve years and enjoy it immensely. However, I take issue with the November 1991 cover photo. I know it is from Madonna's house, but I think it is out of place on the cover of a magazine as classy as yours. With all the pictures and paintings you show, why did you use one of a nude?

Ruth H. Gustafson
Scottsbluff, Nebraska

New York (November 1991)...Rosario Candela and Mark Hampton ("A New York Georgian")...premier collectors (AD Travels, "New Yorkers' Favorite Shops")...Ooooh...Ingredients for perfection!

Ted Marcus Glasgow
Greensboro, North Carolina

I would like to express my sincere appreciation to Brendon Gill for his warm and [illegible] article "The Mountains of Manhattan," which appeared in the November 1991 issue of *Architectural Digest*. I was born in the area close to 155th Street and Broadway in the middle [illegible] well spending many happy days romping around Trinity Cemetery with my sister. My father knew the caretaker,and he would let my sister and me bring our doll carriages inside. We also spent time at the Audubon Terrace. The Church of Our Lady of Esperanza brings back fond memories. It is very small, and the mass was celebrated with simplicity and humility. Mr. Gill covered Washington Heights in a very comprehensive way. The area has so many cultural aspects that have been neglected. Thank you for bringing it into focus.

Patricia Medvecky
West Redding, Connecticut

I was pleased with every aspect of your story on Woodstock ("Art: Woodstock Painters," November 1991). It reflects the Woodstock artists' love of things real, rural and natural. It also shows their push forward toward the modern approach to painting. The span is perfectly illustrated by the Birge Harrison tonalist picture of Montreal (page 211) on one hand and Rosen's composition of intersecting planes and the formalized balance of these simple shapes on the other (page 212). Writer Robert Rosenblum did a splendid job. The information contained in his story was truly interesting and accurate. I love the fact that he was even able to weave in Thorstein Veblen.

James D. Cox
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Suzan Cooper
Woodstock, New York

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PEOPLE ARE THE ISSUE


ROB LANG

The 1990 Academy Awards Collector's Edition was one of the most popular issues we've published, and next month's sequel is every bit as glamorous as the original. Features include never-before-published photographs of Greta Garbo's New York apartment, exclusive images of Jack Warner's estate in Beverly Hills and revealing excursions into the residences of award winners and nominees such as Henry Fonda, Judy Garland, Gene Kelly, Paulette Goddard, John Huston, Greer Garson, Leslie Howard, Lana Turner, Preston Sturges, Vivien Leigh, Michael Douglas and Cher. To tell the colorful tales behind the houses, we've enlisted Steven M. L. Aronson, A. Scott Berg, Gerald Clarke, Anne Edwards, Brendan Gill, Garson Kanin, Gavin Lambert, Richard Schickel, Donald Spoto and Judith Thurman. So please join us for the April issue—and consider this your personal invitation to the Academy Awards!

Paige Rense *Editor-in-Chief*


MARVIA FRUST

Akko van Acker

Right Bank Romantic

"I was twelve when I began collecting," says Dutch-born antiques dealer Akko van Acker. "I once spent my allowance on some porcelains and an old gas lamp." Van Acker, who worked with designer Ricardo Wilhelmsen on his apartment in Paris, where his shop is located, enjoys touring English country houses but notes that Dutch houses are a little too severe for his taste. "The great period of furniture and painting in Holland was, of course, the sixteenth and seventeenth centuries; the style was very pure and functional and solid," van Acker points out. "One day I will certainly do a Dutch room, and I'm already collecting things for it: leather wall panels embossed with tulips and parrots, a stained-glass window, a pair of eighteenth-century doors. It will have to be installed in some country house I don't own yet—in Paris it would be a little *too* incongruous." *See page 100.*



Charles Arnol

Charles Arnoldi in Malibu

"After living in lofts, I just started manipulating spaces," says artist Charles Arnoldi, who recently designed a gallerylike oceanfront house in Malibu himself, his wife, Katie Anawalt, heir two young children. "I used a building with Frank Gehry,


JIM MCHUGH

Katie Anawalt

and we've been friends for so long that through my association with him I've become more interested in architecture," explains Arnoldi. "There's a kind of power that accompanies doing architecture. You become the director, and everyone follows what you want." To the painter and sculptor, there is a clear division between art and architecture, but the differences can be mutually enriching. "I have a love-hate relationship with architecture," he says. "It's very compromising because of the functional and financial aspects, which can limit the creativity." But, Arnoldi adds, "In a way, architecture has helped me refocus my own artwork, which has changed radically in the last couple of years." *See page 108.*


PETER ALL PETER

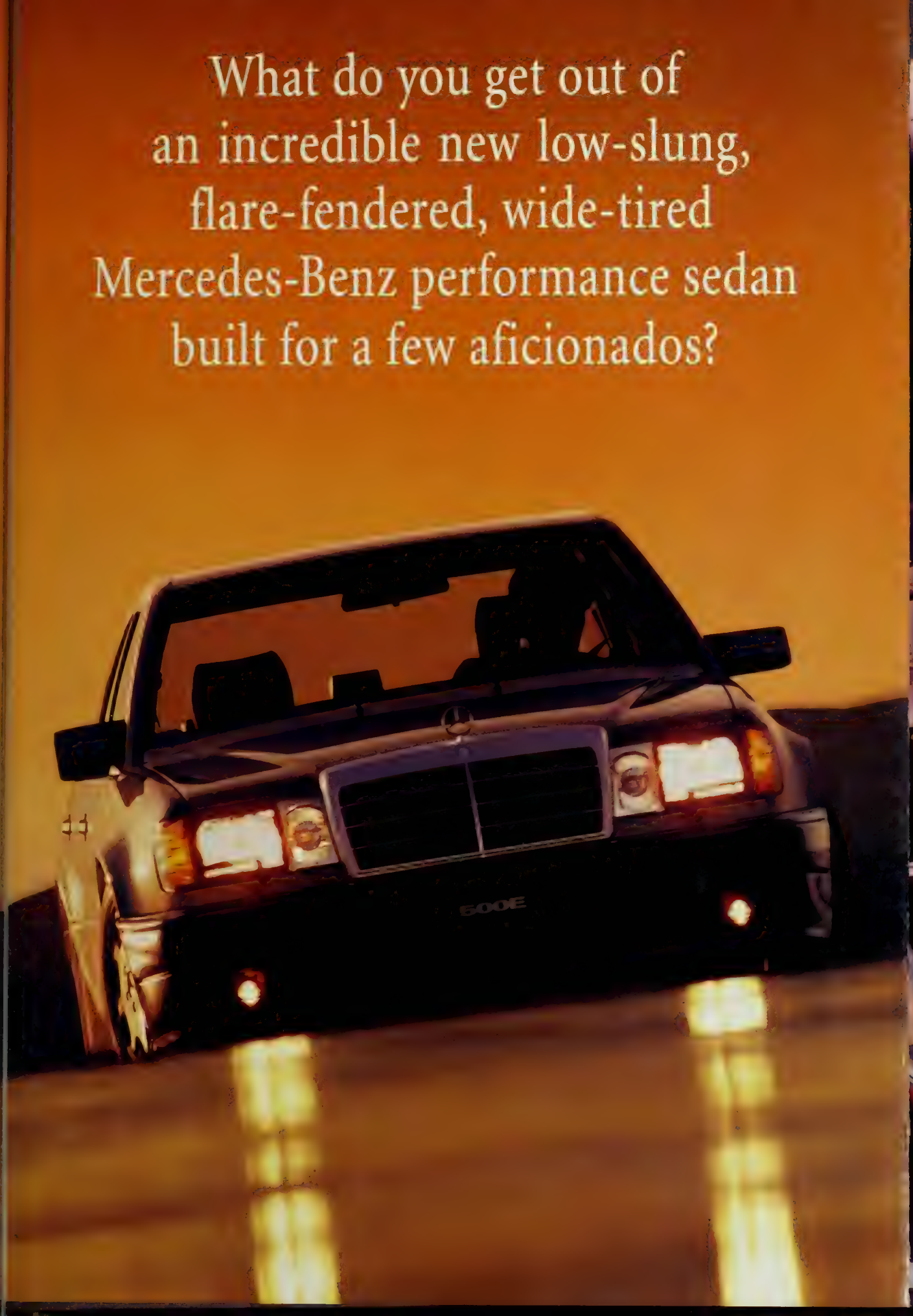
James B. Baker

Shaker Spirit

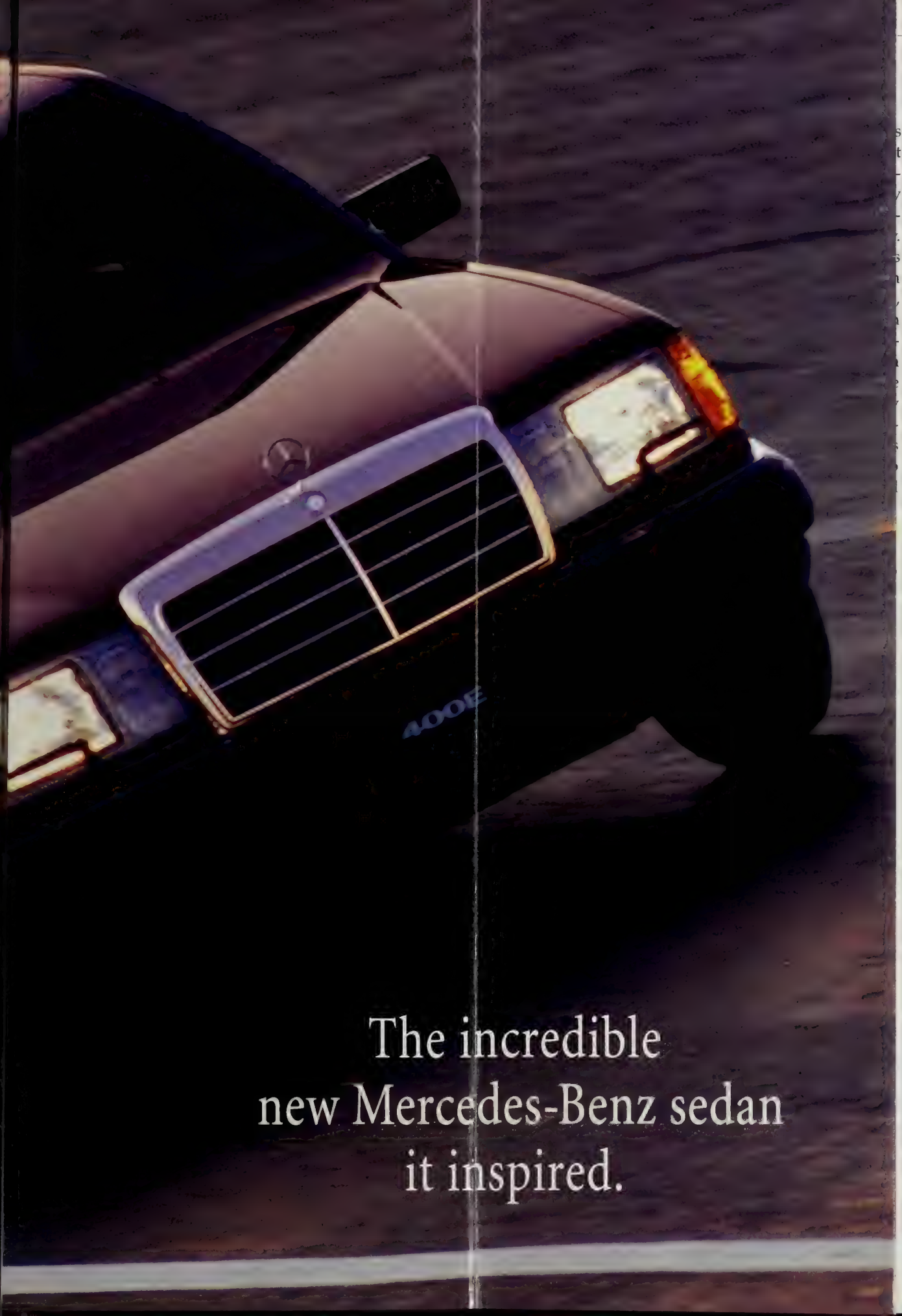
Transforming a forge located in a former Shaker community into a weekend residence might seem anathema to an architect who was trained at universities steeped in the modernist tradition and who has developed technologically advanced housing systems designed for remote sites and used throughout the world. "The forge was more than likely prefabricated and assembled as a kit," says New York architect James B. Baker, describing the unexpected

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MARIBA FEIST

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KARL BISLEY

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continued on page 17

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How the 400E is destined to be seen by other sedans.

continued from page 16

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CAMERON DAVIDSON

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Capital Graces

"One of the best things about my job is that I get to do so many kinds of projects and deal with such a variety of people," says Anthony P. Browne, who recently completed the interiors of an English-country-style house for Mr. and Mrs. Ralph Davidson located in Washington, D.C. "I like diversity," adds Browne. "I am working on Oprah Winfrey's farm, a historic house in Georgetown, a penthouse in Manhattan and a residence in Houston. I'll take on practically any type of project—I'm currently redoing a public lobby," says the Washington-based designer. "But the most important consideration is the clients themselves. If I can work with nice people and have a good experience, that constitutes success for me. Everything I do is meant to represent them more than myself. Their personalities and individualities are the key." *See page 128.*



Sandra Nunnerley



Frank Grill

Skyscraping in Manhattan

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JIM McHUGH

Antoine Predock

Architecture: Antoine Predock

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Silvio Cattarinich

Il Frantoio Restored

Born in Dalmatia, Yugoslavia, Silvio Cattarinich came to Italy's Liguria region with his family, who were political refugees, when he was five years old. Because his father was a merchant ship's captain, he began traveling at an early age. When Cattarinich relocated from Taranto in southern Italy to Genoa, his move corresponded with a change of career, from the steel business to antiques. After combing junk shops and studying catalogues in search of objects and furnishings, he had soon established a successful antiques shop in Nervi, which he has since moved to the heart of Genoa, not far from an ancient palazzo he is fixing up. Il Frantoio, the olive mill he renovated, is just one of the residences that the peripatetic Cattarinich has been drawn to: He has a house in Cefalù, Sicily, he has recovered the old family residence in Yugoslavia, and he hopes eventually to acquire a small château in southern France. *See page 150.*



MARINA FAUST

Ann Downey

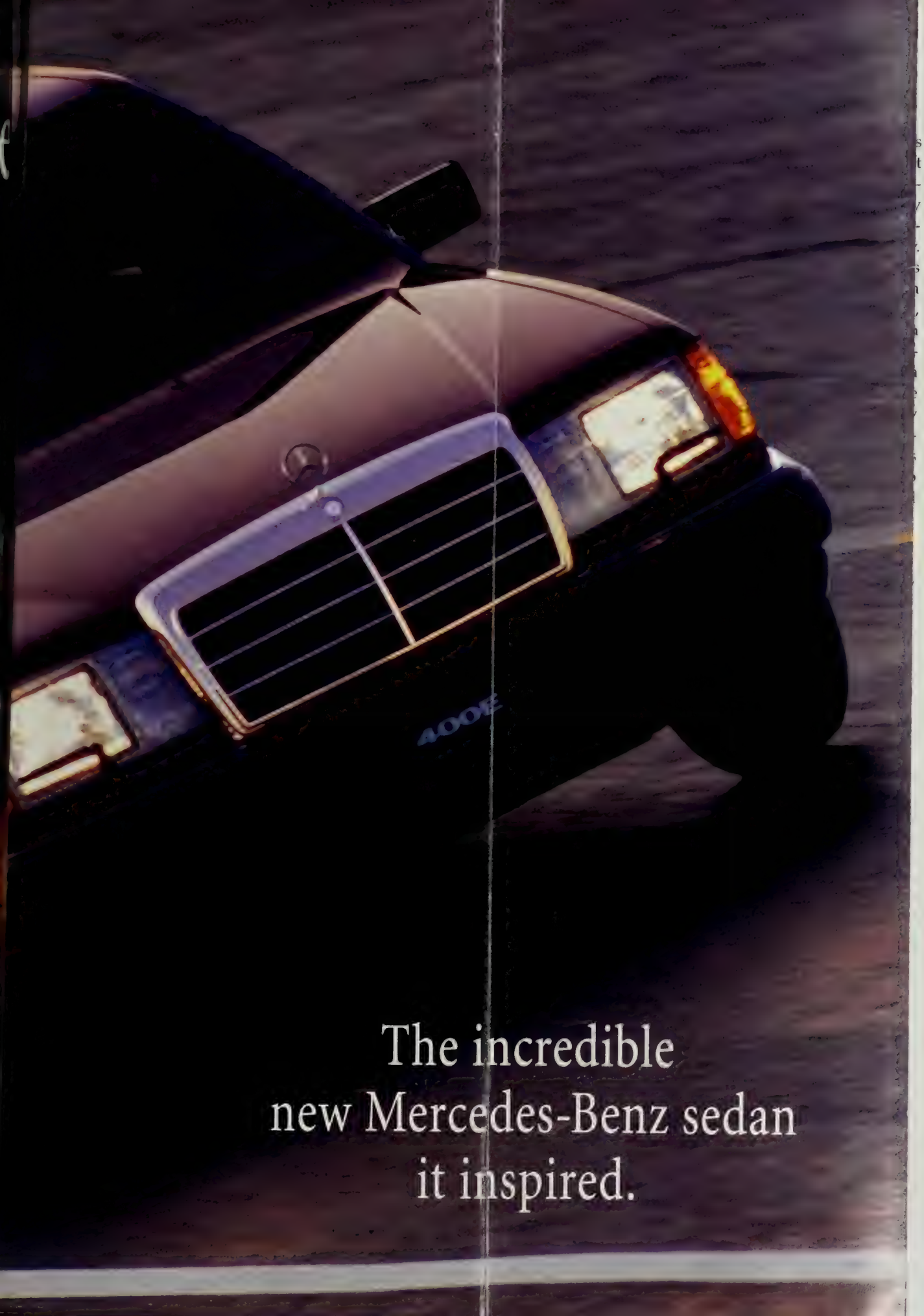
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dark. But I made it fun and amusing so that you notice the colors rather than the size." The butter-yellow strié and *faux-marbre* in the entrance hall and salon were executed by German painter John Matz, and her assistant, Matthew Tyrell, flew in from New York to decorate the iron chandelier she found at a Paris flea market. At present, Downey divides her time between New York and Palm Beach, with regular trips to her new base in Paris, where she plans to bring a bit of American style to her French clients. *See page 162.*


NORMAN R. LEVINSON

Judith and Bennett Weinstock

Old World New York

When Philadelphia-based designers Bennett and Judith Weinstock discovered a pre–World War I apartment in New York, it was the culmination of a longtime dream. "We have some wonderful things, and a lot of them were gathered and put away in our 'New York hope chest,'" says Bennett Weinstock. Treasures saved for their city residence include English satinwood furnishings, primitive portraits, collections of eighteenth-century English porcelain and antique needlework. "The most wonderful story revolves around the chairs flanking the living room fireplace," recalls Judie Weinstock. "Bennett put them on reserve after seeing them in a London shop one morning. Later that afternoon I tried to do the same thing, not realizing what he had done." She adds, "We love the give and take of a husband-wife team." The designers are more than pleased with their apartment. "It felt like home when we first moved in," says Bennett Weinstock. "How could it not feel that way when you're surrounded by your favorite things?" *See page 168.*


JIM MCHUGH

John Cottrell

A California Composition

"The project was very special for me because the clients are such good friends of mine," says John Cottrell of a residence he recently designed in the hills of Bel-Air. "There is a great understanding between us, so it was easy to accomplish what we did. As a matter of fact, the wife was an admirer of my work long before we even met. When she was living in Newport Beach in the seventies, she saw a house that I did there and vowed that someday she would have me decorate a place for her," Cottrell adds. "And her husband is a fellow Hoosier, so he and I got along famously. It was a good thing that they had such faith in me, because we gutted the house and totally altered it," he says of the extensive enlargement and remodeling of the 6,000-square-foot residence. "We tore the roof off, resized the rooms and even demolished the garages. That takes a lot of trust!" *See page 180.* □



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CONTRIBUTORS

SUSAN MARY ALSOP is a historian and an *Architectural Digest* contributing writer. Her books include *Yankees at the Court, The Congress Dances* and *Letters to Marietta*.

STEVEN M. L. ARONSON, an *Architectural Digest* contributing writer, is the author of *Hype* and the coauthor of *Savage Grace*. He is currently writing the biography of Leland Hayward.

MARION LAFFEY FOX is a freelance writer based near Philadelphia.

MICHAEL FRANK, who edited and wrote the introduction to the book of screenplays *Hud, Norma Rae, and The Long Hot Summer*, works out of Los Angeles and New York.

BRENDAN GILL, an *Architectural Digest* contributing writer, is the author of *Here at The New Yorker, Happy Times, Many Masks* and *A New York Life: Of Friends and Others*. He is chairman emeritus of both the New York Landmarks Conservancy and the Institute for Contemporary Art. He was recently made an honorary member of the AIA.

PAUL GOLDBERGER is the Pulitzer Prize–winning architecture critic and the cultural news editor for *The New York Times*.

DALE HARRIS, a professor of art history and humanities at The Cooper Union, is a music critic for the *New York Post* and dance critic for *The Wall Street Journal*. He also lectures at the Metropolitan Museum of Art.

MANUELA HOELTERHOFF, who received a Pulitzer Prize for her work in *The Wall Street Journal*, writes on the arts.

AILEEN MEHLE, who is best known for her "Suzy" column, is an *Architectural Digest* contributing writer.

MICHAEL PEPPIATT is the editor of *Art International* and is currently working on an anthology of the best writing published in the magazine over the past 35 years.

ROBERT ROSENBLUM is a professor of fine arts at New York University and the author of *Modern Painting in the Northern Romantic Tradition* and *Paintings in the Musée d'Orsay*, among other books.

MALISE RUTHVEN travels widely and has taught religion at Dartmouth and nonfiction writing at the University of California, San Diego. His books include *Islam in the World* and *The Divine Supermarket: Shopping for God in America*.

DONALD SPOTO, whose most recent book is *Laurence Olivier: A Biography*, has written biographies of Alfred Hitchcock, Tennessee Williams, Lotte Lenya and Preston Sturges. He is now writing the authorized biography of Marilyn Monroe, and *Blue Angel: The Life of Marlene Dietrich* will be published by HarperCollins in the fall.

JOHN TAYLOR is the author of *Storming the Magic Kingdom* and *Circus of Ambition: The Culture of Wealth and Power in the Eighties*.

JUDITH THURMAN, an *Architectural Digest* contributing writer, is the author of *Isak Dinesen: The Life of a Storyteller*, which won the National Book Award in 1986. She is writing a biography of Colette for Knopf.

JUDD TULLY is a New York writer who frequently reports on the international art and antiques market.

WILLIAM WEAVER is an *Architectural Digest* contributing writer and the author of several books on Italian opera. He has won the PEN translation award for *The Name of the Rose* and *Foucault's Pendulum* by Umberto Eco.

MICHAEL WEBB writes on architecture and is creating a television series on Los Angeles architecture. His latest book is *The City Square*.

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Focusing on the Artistry That Enhances Art

By Judd Tully

BELOW: *Frame,* Flanders, circa 1630. Wood veneer and gilt; 29⅞" x 21¾". Carved and gilded pierced leaves with scrolled corners, motifs from the northern Renaissance, embellish an oyster-veneer frame. Veneers and fruitwoods were commonly used in Flanders, Germany and Holland. Lowy, New York.



LEFT: *Frame,* Italy, circa 1775. Painted and gilded wood; 15⅝" in diameter. Tondo frames were developed in Renaissance Italy to border circular portraits and reliefs, typically depicting the Madonna and Child. Finely detailed painted and gilded sgraffito and punchwork decorate a concave frieze. Lowy, New York.





ABOVE: *Frame,* France, circa 1720. Giltwood; 24" x 20". During the Régence period, French frames—which were influenced by Italian decorative and stylistic elements in the 16th and 17th centuries—began to exhibit accentuated corners and deeper moldings, reflecting the lavish interiors in which they were displayed. House of Heydenryk, New York.

THE SPANISH WRITER AND philosopher José Ortega y Gasset described it best in his essay "Meditations on the Frame" in 1943: "The gilded frame, with its bristling halo of sharp-edged radiance, inserts a ribbon of pure splendor between the painting and the unreal world."

Period frames have become highly sought-after decorative objects, collected to protect and enhance paintings and drawings, though a handful of connoisseurs acquire frames to display on their own, as singular works of art. The increase in scholarly awareness, reflected internationally in museum and gallery exhibitions devoted to antique frames, has drawn greater attention and currency to this underappreciated but highly competitive collecting field.

The recently expired art boom, which saw paintings, especially Impressionist works, sell for seven figures and above in unprecedented numbers, heightened interest in hand-carved period frames. As London antique-frame dealer Paul Mitchell observes, "You can't put old masters in jeans and a T-shirt."

"In the decorative arts, it's probably the least expensive period object you can buy," he explains. "At a relatively modest cost, the well-matched frame can dramatically enhance a picture." Spending ten to fifteen percent of the value of a painting on an antique frame makes sense. (The formula runs out with multimillion-dollar paintings because, Mitchell says, "the relative values between the two have become wider, not narrower.") As James Bruce Gardyne, the frame specialist for Christie's, London, notes, "It's a very specialized market, particularly at the high end."

Times and tastes—the key arbiters in frame apprecia-

continued on page 28



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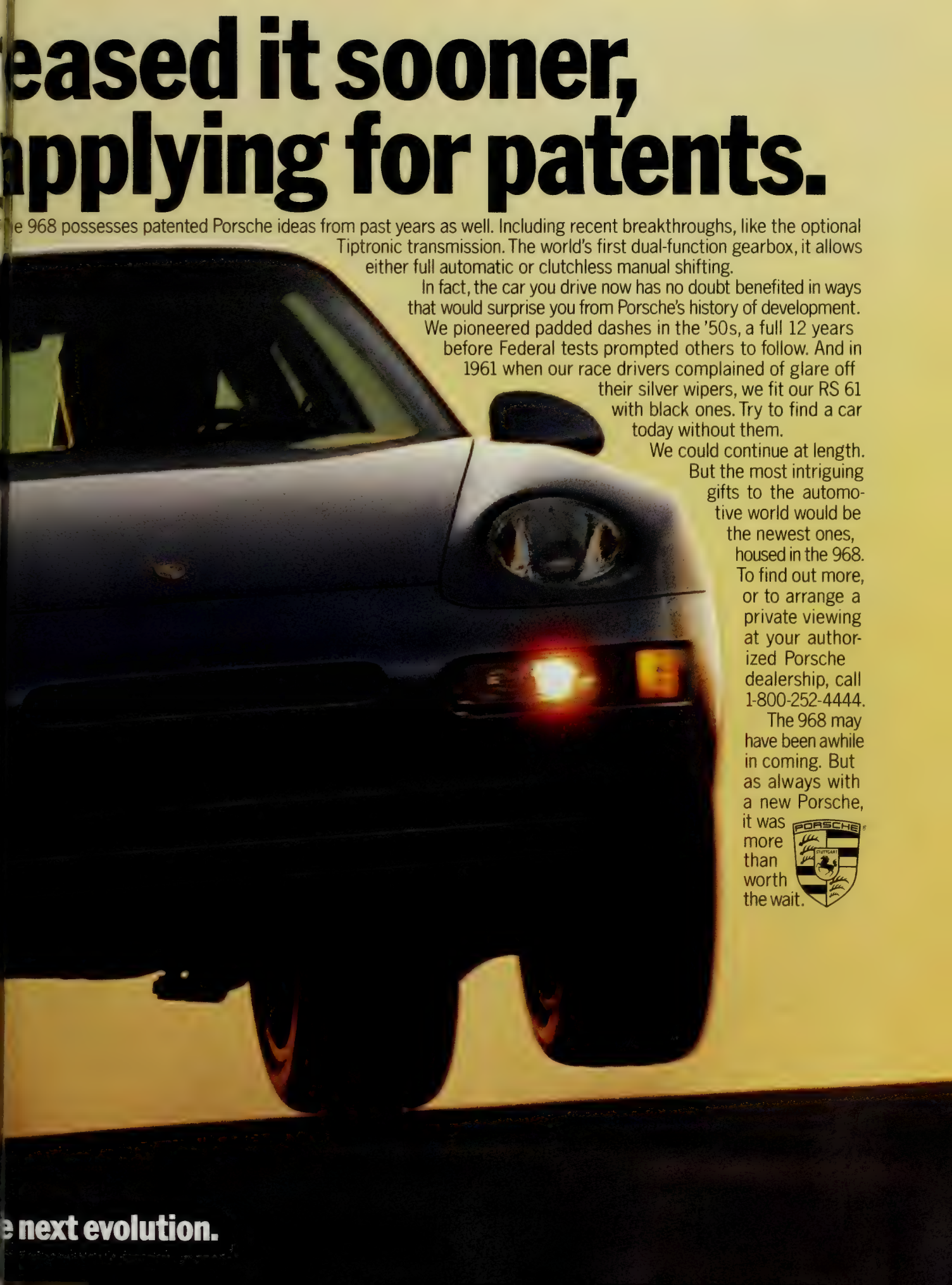
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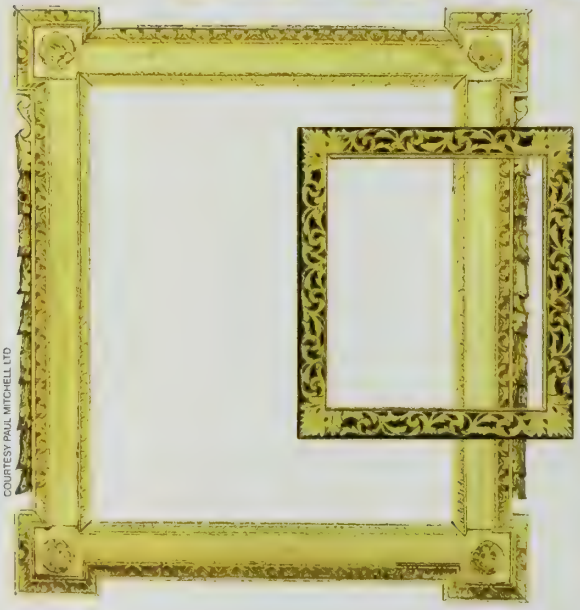
e next evolution.

Focusing on the Artistry That Enhances Art
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LEFT: *Frame*, Italy (Florence), circa 1630. Painted and gilded wood; 65⅞" x 45½". Mannerist ornamentation common in Florentine art, including grotesques and vertebrae, covers a carved frame that retains its original gilt and paint. Arnold Wiggins & Sons, Limited, London. BELOW: *Frame*, Spain, 18th century. Painted and gilded wood; 28" x 21". Rich gilt decoration on a boldly sculpted surface characterized Spanish frame design as early as the 16th century. Guttmann Collection, New York.





LEFT: *Frame*, England, circa 1725–50. Gilt pine; 29½" x 24½". Classical details distinguish one of a pair of George II frames designed after William Kent. Paul Mitchell Ltd., London. INSET LEFT: *Frame*, England, circa 1625–50. Painted wood; 18½" x 16". A rare Jacobean example has gilded acanthus corners and foliage on a black frieze. Paul Mitchell Ltd., London.

tion—have changed dramatically, according to New York dealer M. R. Schweitzer, who sold his superb collection of primarily French and Italian period frames to the J. Paul Getty Museum in the early 1980s. "During my first year of business, in 1930, heavily gessoed and gilded nineteenth-century French frames were not the taste," he recalls. "In those days, clients wanted their paintings reframed in a much lighter vein. We'd save up fifty or a hundred of these heavy, garish frames and then call up a gold processor who would retrieve the gold from them, burning the frames in the process. We'd get maybe a hundred dollars in the exchange."

Schweitzer's story sounds shocking in light of the current value of antique frames, but similar episodes have been repeated throughout history. In France during World War II and just after, wide-bordered, elaborately carved seventeenth-century Dutch frames—the kind that would surround a somber Rembrandt portrait—were burned for firewood. They were often replaced by Louis XIV frames, says Marc Guttmann, co-owner of Guttmann Picture Frame Associates in New York. "Framing is very much like fashion," he says. "Today it's almost impossible to find large Dutch black frames because so many were destroyed."

The same disregard for the heavily ornamented American frames of the nineteenth century, which were used for the luminous landscapes of the Hudson River School painters, resulted in more gold-leaf scavenging in the 1950s. "Collectors and curators decided that they were too gaudy, too busy, too out of keeping with the twentieth-century sensibility," says New York dealer Eli Wilner, the

continued on page 32

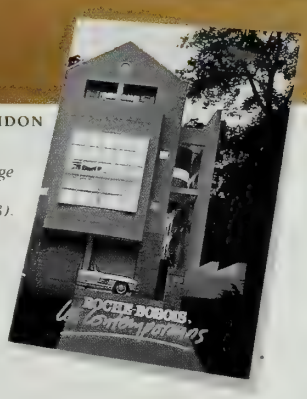
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In France during World War II and just after, wide-bordered, elaborately carved seventeenth-century Dutch frames were burned for firewood.

ABOVE: *Frame,* United States (possibly New York), circa 1875. Wood and gilt; 59" x 48". Though American frame makers were initially influenced by Dutch and English techniques, they went on to establish their own styles, while preserving the rectangular form. Here, vertically applied classical motifs and raised corner details are set off by a gold background. Eli Wilner & Company, New York. ABOVE RIGHT: *Frame,* Italy, circa 1700. Painted and gilded wood; 26¾" x 20". Painted putti adorn a heavily carved frame bordered by floral designs. Georges Bac, Paris.

top purveyor of nineteenth- and early-twentieth-century American frames. "Now there's a tremendous interest in returning period frames to their original paintings, but the frames are no longer available."

Paul Mitchell traces what he calls "the breaking of the marriage" between painting and frame back to the Italian Renaissance, when separate guilds for painters and frame makers were first established. Frames were subsequently produced by wood sculptors, craftsmen and gilders and joined the province of the decorative arts. Many of those early examples cost their original owners as much as or more than the pictures they surround, says Dallas Museum of Art director Richard R. Brettell, who organized the important exhibition "The Art of the Edge: European Frames 1300–1900" at the Art Institute of Chicago in 1986. "One quickly learns that frames have more to do with furniture and architecture than with painting."

The alliance with architecture was the stronger influence at first, when most paintings were commissioned as large structural components for altarpieces in churches and private chapels. But by the second quarter of the fifteenth century, northern Italian artisans developed the first "portable" frame. The tabernacle frame was a scaled-down version of that deployed in churches. "A Quattrocento icon painting of a saint or a twentieth-century Surrealist work by Salvador Dalí would be appropriate for such a frame," says Larry Shar, president of Julius Lowy Frame and Restoring Company, New York's oldest framing firm. Lowy has some two dozen tabernacle frames, ranging in price from $12,000 to $40,000.

By the late fifteenth century, says frame historian and conservator Steven Starling of the Art Institute of Chicago, some of the architectural elements of the tabernacle frame, such as its flanking columns and entablature, disappeared, and the much simpler *cassetta* frame (which means "little box" in Italian) evolved. The *cassetta,* essentially four panels with entablaturelike moldings, became the dominant style in both Italy and Spain from the mid-sixteenth to the early seventeenth century. Frames from this period, says Mitchell, are available for $10,000 to $70,000. As with many other examples in this low-supply, high-demand market, "there is no ceiling," he adds.

Modifications of the *cassetta* design spread through

continued on page 36

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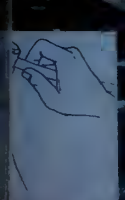
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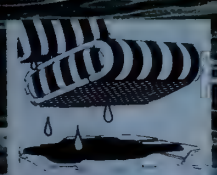
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Spain and northern Europe. By the second half of the seventeenth century—spurred in part by the expertise of Italian-trained artisans—France, and Paris in particular, under the patronage of the Bourbon kings, emerged as the center of sophisticated frame and boiserie design.

The elaborate oak frames commissioned by Louis XIV for Versailles epitomized the period. The frames, with their swirling foliage and flowers and, often, highly wrought cartouches at the centers and corners, were designed to become part of the sumptuous room décor.

Despite the influence of Italian artisans on French frame-making, the two styles retain their individuality. "French frames are undoubtedly outstanding pieces of craftsmanship," says Pippa Mason, a frame historian with Arnold Wiggins & Sons, London's oldest and most famous name in frame dealers. "If you examine the back of a French frame, it's the most beautiful piece of cabinetwork. The back of an Italian frame is incredibly rough. On the other hand, the front of an Italian frame is often absolutely flamboyant. Each has a different charm."

Italian period frames have never caught up in price with their French counterparts, however. "During the 1980s, Louis XV frames appreciated more than those of any other period," says Marc Guttmann, one of a handful of world-class frame dealers with inventory from the Bourbon era.

Louis XV frames are even more elaborate, hallmarked by undulating sides and lobed cartouches with scrolling foliage at their centers and a recessed band. A number of Walter Annenberg's most famous Impressionist and Postimpressionist paintings are now displayed in Louis XV frames and replicas. But many of them were "stone-washed" down to their carved gesso surfaces in the 1940s by a major New York picture dealer, the late Sam Salz, who came up with the fashionable concept of stripping away the gilding.

"There's always been a trend to frame pictures independently of the date that they were produced," says Stephen Gross of the Paris frame firm Georges Bac, in explaining another role for antique frames, one more flexible than the stricter "period-for-period" viewpoint advocated by some experts. "That's the whole idea, actually, whether it's putting a Picasso or a Braque into an Italian Renaissance frame or the Impressionists in very glossy Louis XV frames."

The Bac firm selected an Italian Renaissance frame for Picasso's 1905 Blue Period painting *The Marriage of Pierrette*. The picture (with frame) sold at a Paris auction in 1989 for $51.3 million. The frame itself cost in the range of $35,000 to $52,000.

"By buying an antique frame, you're purchasing something intrinsically valuable, independent of the picture."

"A really superb Louis XIV or Régence frame can cost from twenty thousand dollars for a two-by-three-foot example to one hundred thousand dollars for a larger and more luxurious one," says Paul Mitchell. "The most common range for this type of frame is twenty-five thousand to thirty thousand dollars. By buying an antique frame, you're purchasing something intrinsically valuable, independent of the picture. You can spend a great deal of money on a replica frame, but once it's off the picture, it loses its value."

Excepting rare instances, virtually all antique frames must be either expanded or reduced in size to accommodate paintings and works on paper. London frame maker and consultant Paul Levi describes some of these alterations as "murder."

The difficulty of the fit translates into a distinct advantage for dealers over private collectors in the auction salesroom. "It's a bit of a headache if you're a collector and go in with a ruler in your hand," says David Callanan of the London frame firm D & M Callanan. "The frame you want may be two inches too small, or the corners and centers have to be cut down to make the fit. That's why we're quite lucky. All we have to do is hang them on the wall and wait."

Auction prices today still generally reflect the dealer-dominated atmosphere, closer to wholesale levels, leaving room for future retail markups. For dealers, size is rarely an issue when buying frames for inventory. For collectors, it's of utmost importance. The key auction centers, like Bonhams and Christie's in London and Ader Picard Tajan in Paris (there are no specialized sales in the United States), do not provide in-house conservation services for the frames they sell, so private buyers must go elsewhere to fit their paintings.

Despite the apparent dealer advantage, Rollo Whately, Bonhams' new frame specialist, wants to attract more private buyers to Bonhams' sales, especially the less expensive nineteenth- and twentieth-century frame sales at its Chelsea salesroom. "Empire [the style Napoleon preferred for the Louvre], mid-Victorian and nineteenth-century Italian composition frames in good condition have all sold for much higher prices in the last two or three years, higher than anyone thought possible."

Slower to catch on than their counterparts in America, nineteenth-century European frames still encounter

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continued from page 36

stiff resistance from connoisseurs who believe the Industrial Revolution ruined the craft. But it is one area that escaped the speculative jumps of the 1980s. Whately estimates prices for these frames at between $3,000 and $6,000. Because of their composition, nineteenth-century cast- and applied-ornament frames can decay and crumble, making them difficult to restore. Carved wood frames can get bashed and battered but rarely disintegrate, as proven by their multicentury survival.

Ironically, with all the attention paid to Italian and French period examples, the auction record in London for antique frames belongs to the English. An eighteenth-century Kent-style (named for its designer, architect William Kent) carved and gilded frame sold at Christie's, London, in 1989 for $54,863.

But there are handsome period frames still available for a modest sum. "Nineteenth-century Canadian maple frames and maple-veneer frames appeal to our American clientele for framing naive or folk art," says London dealer Colin Lacy of the Lacy Gallery. These frames, which were once used for English prints or sporting and battle scenes, can be found for less than $100 (or up to $1,400). "In cross section they look like mineral specimens because of their bird's-eye or tiger-striped patterns," says Lacy.

In assessing antique frames, dealers take into account not only their age and condition but their craftsmanship. "I look first at the design and second at the surface," says Eli Wilner. "Has the gilded or painted surface been tampered with, or has it been regilded or cut down? I examine the back as soon as I can to determine the age of the wood, to see whether it's old or it just came off a factory floor. The way we value frames is based on rarity, the beauty of the design and surface."

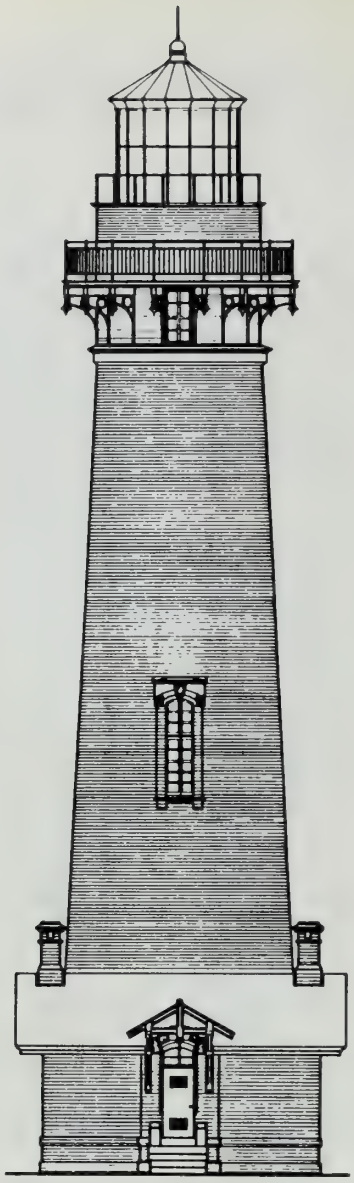
Wilner has an inventory of some twenty-three hundred period frames, ranging in price from $3,500 for an eighteen-by-twenty-four-inch 1880s gilt cast-ornament frame to $15,000 to $35,000 for three-by-four-foot frames suitable for a painting by Thomas Cole or Frederic Church. Wilner also holds a handful of rare signed and dated frames by Charles and Maurice Prendergast, Frederick Harer and Stanford White in the $100,000 range.

Wilner points out that American frame design was at first dominated by European techniques (from the ornamental motifs of Mannerist-style Sansovino frames of late-sixteenth- to early-seventeenth-century Italy to the rippled patterns in seventeenth-century Dutch frames), with "the same craftsmen working in London and Paris one day and setting up shop in the United States two weeks later."

It wasn't until the late nineteenth century and early into the twentieth that American frame design established a voice of its own, especially by virtue of the amalgamated compositions developed by the Foster Brothers of Boston. Hermann Dudley Murphy, who set up the firm Carrig-Rohane in the basement of his own Massachusetts house in 1903 with Charles Prendergast, was influenced by the Arts and Crafts Movement and the Pre-Raphaelite aesthetic. Murphy is perhaps best known for the reeded moldings he designed after James McNeill Whistler, which are still called Whistler frames.

"They created a simplicity of vision while synthesizing all of the European styles. There were no extra frills in American frames," says Wilner. "They maintained an allegiance to the rectangle as a form, rarely going beyond the edges, in what strikes me as a truly modernist outlook."

Last year Wilner reframed the Metropolitan Museum of Art's *Madame X* by John Singer Sargent and Thomas Eakins's *Max Schmitt in a Single Scull* with more appropriate period frames from the museum's storerooms. "They looked completely fresh, as if someone had cleaned the paintings." □


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By Malise Ruthven



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"The house is set into the brow of the hill, as is Wright's own Taliesen East," says Mary Palmer, who, with her husband, William, has one of the best-preserved private houses by Frank Lloyd Wright. LEFT: Located in Ann Arbor, Michigan, and completed in 1952, it is detailed with a double row of perforated blocks.

WALKING UP A comfortable suburban lane in Ann Arbor, Michigan, one becomes aware of a dwelling that maintains a discreet distance from its neighbors. It blends so well into the surrounding woodland that it is hardly recognizable as a house. On a dull day the dark line of fenestration beneath the deep overhanging roof creates a primordial sense of shelter, suggesting a fox's lair or the entrance to a cave. But when the sun comes out the surface is transformed. Glass walls dance with light, reflecting the dappled patterns of tree and sky.

The residence, designed by Frank Lloyd Wright in 1950, is still lived in by the couple for whom it was built, Professor William Palmer and his wife, Mary, and contains almost all of its original furnishings. Virtually nothing has been changed since they and their two children, Adrian and Mary Louise, moved there in 1952.

Partly because of the fine quality of its building materials—brick, glass and clear-grained cypress—the Palmer house has required remarkably little maintenance, unlike some other Wright houses that notoriously leak or crack. "We've never painted a room and we've never stripped or repainted the concrete floors," says Mary Palmer. "We had the interior woodwork attended to once, and the shingle roof was redone. But that's all."

The Palmer house is best viewed from across the small valley landscaped with shrubs and woodland plants. A serpentine path leads up to a terrace where the angle of the roof

A serpentine path leads up to a terrace where the angle of the roof juts like the prow of a boat.



RIGHT: The cantilevered roof and trilevel terrace extend the living space of the house out into the garden area, and the glass doors provide views of the wooded setting in a copse-like ravine. "We once overheard two old ladies discussing the cantilever," remembers Mary Palmer. "One said to the other, 'I wonder when they're going to put the post under it.'"

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DIRECTOIRE BOUILLOTTE. BROUGHTON tea table.

An Exclusive Look at the Palmer House in Ann Arbor, Michigan
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LEFT: The dining area is part of the triangular living space. "Behind the perforated block and brick wall is the work space, from which I can see and hear my guests seated at the dining table," says Mary Palmer. The furniture was custom designed by Wright.

BELOW: Throughout the living/dining area, the triangular module governs the shape of the board-and-batten ceiling, the scoring of the concrete floor and the design of the freestanding and built-in furniture. Brick piers with inset lighting flank the glass doors to the terrace and distinguish the dining area from the music area.



juts to a point like the prow of a boat. Nature and architecture meet each other, exemplifying Wright's belief that the house should be of the hill rather than on it.

From the driveway, access to the front door is up gently graded steps that lead directly into the living/dining area. Here, the interaction of human and natural worlds is inverted: Framed by the roof, the windows form a continuous screen on which the natural forms of trees and branches are projected with the meticulous reverence of a Japanese print.

The house is full of such surprises: the strange ceremonial entrance; the mitered glass corners, which serve to conceal some sharp angles while others are emphasized; the jewel-like perforations that decorate the brick walls flanking the entrance, anchoring the structure to the hill by underscoring the horizontal line.





The most striking feature is the organization of space. The Palmer house, like other buildings dating from the last phase of Wright's career, is constructed on a diamond grid, with hexagons and their component triangles as the primary design elements. Instead of being a conventional house with walls that intersect at ninety degrees, the Palmer house has

Instead of being a conventional house, the Palmer house has structural elements that meet at angles.

ABOVE: "The perforated blocks provide a rich and exciting exterior element as well as creating fascinating light patterns within the work space," comments Mary Palmer. LEFT: A separate garden house was completed after Wright's death by his chief draftsman, John Howe.

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As Jim philosophized about women, I continued to sip my Baileys and coffee and read. Between the lines.





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An Exclusive Look at the Palmer House in Ann Arbor, Michigan
continued from page 42

structural elements that meet at sixty-degree or one-hundred-and-twenty-degree angles, creating a web of geometric forms. The absence of right angles—which even applies to much of the built-in furniture—facilitates movement and horizontal flow.

Mary Palmer, an enthusiastic practitioner of Iyengar yoga, finds a spiritual quality in the geometry. "Sixty degrees is exciting; one hundred and twenty degrees is restful," she says. "They are yin and yang. It makes the house all of a piece, not bits and pieces like other houses. You can't achieve the same flow and rhythm with ninety degrees." The effect, as in the triangular living/dining area, is extraordinary: It simultaneously energizes and calms, inspiring a mood that might be described as dynamic tranquillity. Wright gave the name Snowflake to the first of the Michigan houses he designed on the diamond-shaped grid. He regarded snow crystals as proof of nature's matchless architectural principle.

Another surprise is the passage that honeycombs around the back of the living/dining area before revealing its destination in the bedroom wing. The bedrooms are small, but far from making one feel boxed in, the spatial geometry—enhanced by the lines of the cypress ceilings—induces the same sense of restful energy one experiences in the living/dining area. In Adrian's room, sixty-degree angles predominate; in Mary Louise's, it is the one-hundred-and-twenty-degree angles. The master bedroom boasts, among other features, a rhomboid dressing table with angular drawers, and expansive windows that look onto the wood, with its squirrels and blue jays, cardinals and chipmunks.

Wright's original plan had the bedrooms facing back toward the hill. He intended the "prow" of the house, with its decklike terrace, to reach over the hill's steepest side in a manner similar to that of the cantilevered overhangs of Fallingwater. But after examining the drawings, the Palmers asked Wright to reorient the house so the terrace would lead directly onto the gentler slope of the garden lawn. Wright agreed without demur.

"We wanted to change the direction of the house so bedrooms could be flooded with moonlight," says Bill Palmer, "and this appealed to the romantic side of his nature."

The couple found Wright most accommodating. "He seemed to be completely respectful of our needs," says Mary Palmer. Wright made a number of other significant alterations during the initial design phase: He added a small study, enlarged the kitchen and created a little hallway so the children could enter the house directly from the carport without going into the kitchen area.

The fact that the Palmers were an academic family may have stood in their favor. Never having received a university degree, Wright had a high regard for the academy, and he established an exceptional rapport with the Palmers. The architect had not always been so sensitive to the desires of his clients. Brendan Gill, in his biography of Wright, gives many examples of the architect's arrogance, such as his response to a Texan client's reasonable request for screens on his windows: "Screens are ugly. Let the breezes blow the bugs away."

"I remember Wright standing out here on the terrace."

As a young couple, the Palmers acquired two half-acre hillside lots in an orchard near their old house and set about finding an architect. While immersing themselves in architectural books and journals at the University of Michigan library, they became drawn to Wright's philosophy. Then, one cold afternoon in February 1950, they visited one of his recently completed residences, the Gregor Affleck house in Bloomfield Hills, Michigan. "We were received by the Afflecks in the loggia," Mary Palmer wrote afterward, "and immediately felt the interplay of cypress, brick, glass and deep-red, leatherlike concrete floors. We allowed our eyes to move to a band of windows opposite—and on to the bare trees outside. Moving nearer the windows, we saw the ravine below." The decision came to them both, simultaneously. "Let's try to get Mr. Wright."

Mary Palmer engineered a meeting with the great architect after a lecture he gave in her native state of North Carolina. She went armed with topographical information and a letter outlining the family's requirements. She vividly recalls her excitement as he spread out the map, chatted with her briefly, then rolled it up and pronounced, "I'll design your house."

Remarkably, Wright didn't visit the site until the house was completed. Similar to the deaf Beethoven, who read Schubert's music and declared it divine without hearing a note, Wright had so mastered his medium that he could work entirely from maps and photographs.

After the house was finished, Wright visited the couple twice. "I think he enjoyed it thoroughly," says Mary Palmer. "At that time we were devoting all our energies to planting and landscaping. I remember him standing out here on the terrace; it was so rough. There were no trees—it was just a typical new building site. I asked him, 'What shall I do here, Mr. Wright?' He said, 'Just do more of what you're doing.'"

Forty years later, Wright's vision is at last complete. Now that the trees and shrubs are mature, the house achieves that integration between nature and the human psyche to which Wright devoted most of his life. For the Palmers, the experience has been life-transforming. "We were fortunate to have been close to this man," says Mary Palmer. "He has grown closer to us every day since we moved into the house. Alone in the house, we often thank him for remaining with us." □



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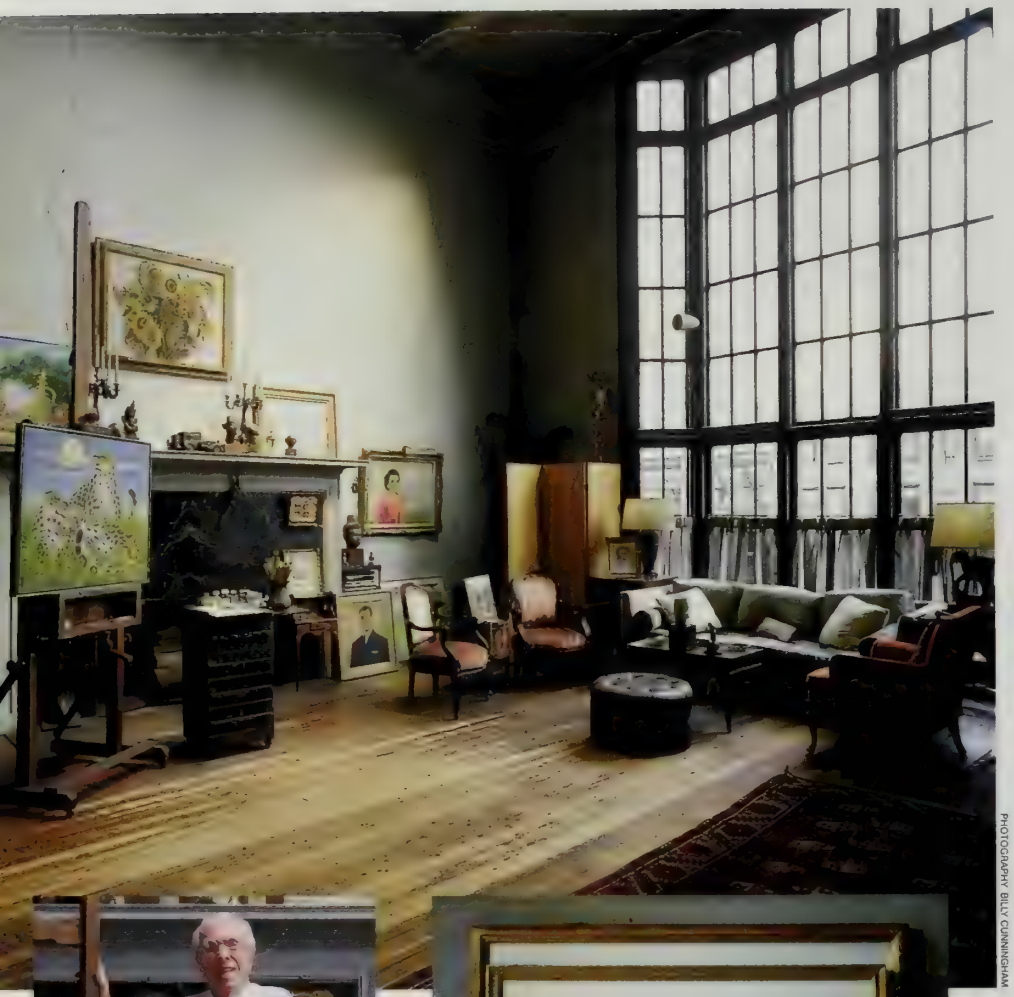
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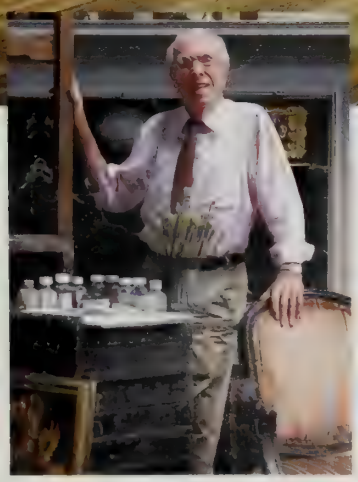
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A Man for All Seasons in New York

By Brendan Gill



PHOTOGRAPHY: BILLY CUNNINGHAM





"Artists have to have whimsy when they can," says Baskerville (above left), who first gained public acclaim as an illustrator and writer for *The New Yorker*'s nightclub column in the 1920s. ABOVE: "The sketch is of the huge, colorful mural that I did for the USS *America*'s ballroom in 1941. The owners wanted something with a circus theme. It covered an entire wall."

"I have done so much," says artist Charles Baskerville. "Paintings, sketches, screens, murals. I've even designed rooms." LEFT: "The place was really something," says Baskerville of his former studio on 57th Street, "with all of its big windows and light flooding in."

NEW YORK CITY on a pleasant evening in August. Among the crowd strolling along West Fifty-seventh Street is a debonair, blue-eyed figure in a light summer suit, carrying a cane. It is my friend Charles Baskerville, indefatigable as a painter of portraits and murals and no less indefatigable as a social lion—a cherished guest at parties from Northeast Harbor to Hobe Sound. I hail him and pretend to be astonished at finding him in town during the least fashionable month of the year. He accepts my teasing with his customary high spirits. "As a matter of fact, I'm just back from Fishers Island," he says. "I'm in town for a few days, getting ready to move into new digs. In my present apartment, my bedroom is on an upper floor and the stairs are getting a bit too steep for my crumbling knees. As you see, I've begun to carry a cane. I wish it were an affectation, but it isn't. The other day I fell down right in the middle of Eighth Avenue, in the midst of heavy traffic. A nice young couple rushed up and offered to help me to my feet, and I glared at them in a thoroughly ungrateful way and said, 'I'm much too *angry* with myself to get up.' And so I was."

In recounting what had evidently been quite a dangerous accident, Charles had chosen as usual to emphasize its comic aspect. As a friend of long standing and in light of his casual reference to his "crumbling" knees, I felt entitled to ask Charles how old he was. "I'm ninety-five,"

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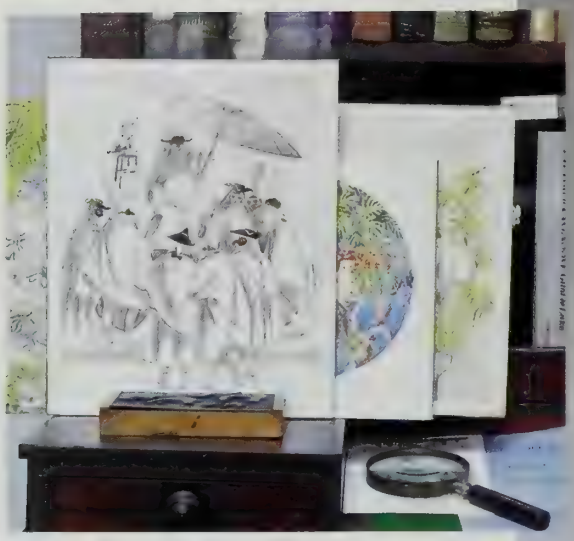
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A Man for All Seasons in New York
continued from page 46



ABOVE: Baskerville created a mural for the courtyard of Douglas Dillon's house in Hobe Sound that he had named Harlequin. The artist used only black, white and gray in his design.



he said, in the vigorous voice of a man of twenty. His face is unwrinkled; his hair, though white, is admirably profuse. "Up to the last year," he said, "I didn't know what it was to feel old. Since then, I've had a couple of conventional cancers and have been able to get back to painting only in the past few months. I want to do some fresh things."

Baskerville's apartment being but a few steps away, he invited me up for after-dinner coffee and a chat. The big studio that occupies most of the first floor of the apartment is one of the most romantic rooms in New York: Rising three stories to an immense slanting north skylight, it has tall windows that float high above Fifty-seventh Street and a fireplace on a scale so vast that Goliath could rest an elbow on its mantel with ease. Baskerville has painted and entertained in this studio for forty years, and it has acquired by now the agreeably lived-in and somewhat ramshackle air of an ancient country house, worlds away from the gleaming glass-and-steel skyscraper culture of New York. It is furnished with a helter-skelter assortment of inherited family pieces—an eighteenth-century lowboy, an Empire secretaire, some fiddleback mahogany chairs—and souvenirs large and small of Baskerville's incessant travels to distant places: Morocco, Nepal, Russia, Patmos. On the walls hang a series of portraits of pretty young society matrons, painted by Baskerville in every decade from the twenties on, and murals of exotic animals (leopards, tigers, elephants, wild horses) that are depicted in brightly colored jungle settings.

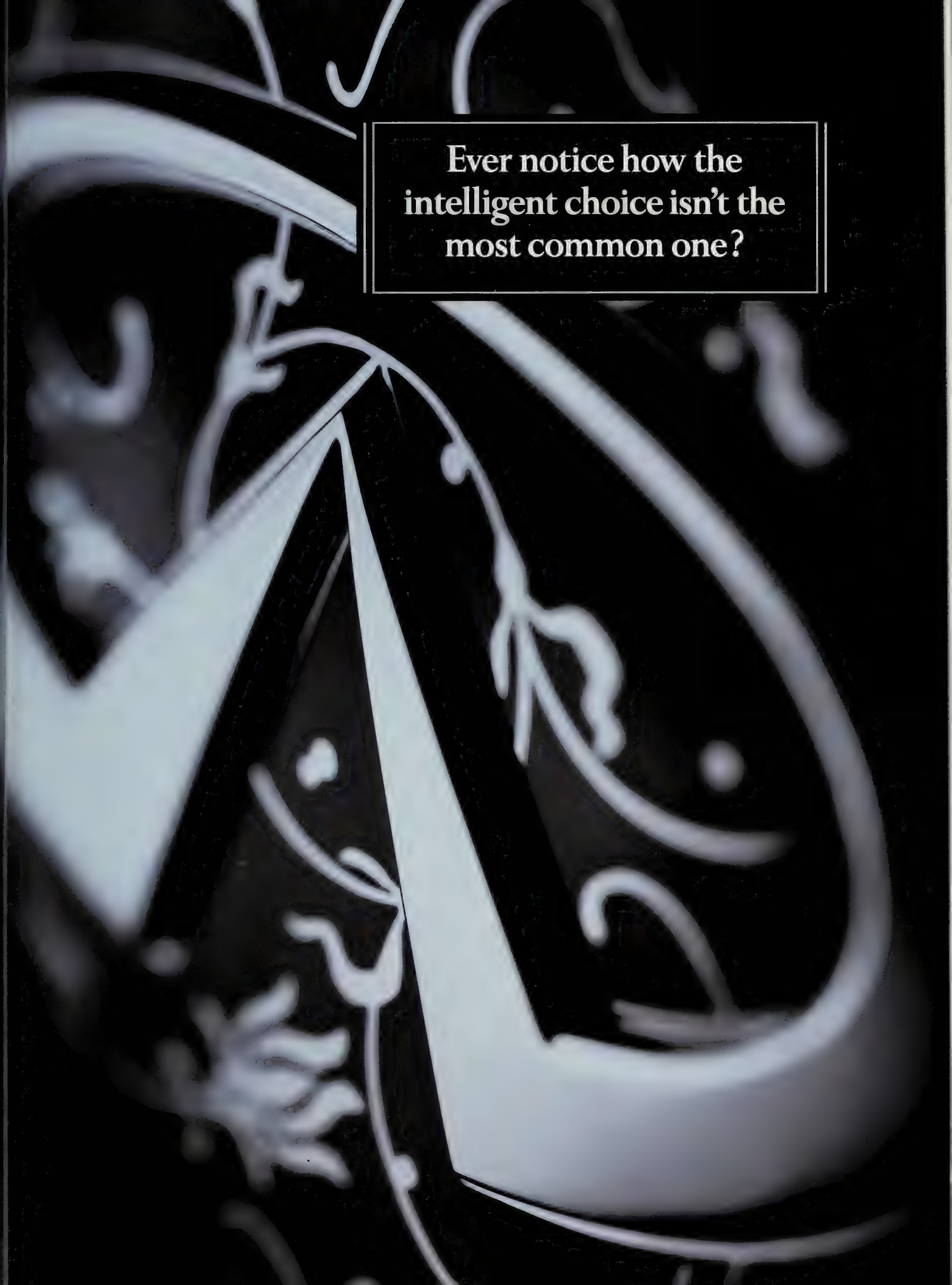
ABOVE: "*Waiting for the Rajah* is a fanciful picture. The background scene is of the palace of Jodhpur, where I stayed in 1936. In the foreground you see Brooke Astor's cutting garden in Maine! I painted it for my own amusement." Displayed beneath are a sketch and painting.



ABOVE: *His Highness the Maharajah of Cooch Behar* was done in 1936. "He was so young, holding his jeweled sword. It was my first trip to India—a magical trip. I can't begin to tell you how many times I've been back."

From the mantelpiece dangles a framed assortment of medals, which were won by Baskerville in the first and second world wars. Born in Raleigh, North Carolina, he later lived in Chapel Hill, where his father was a professor of chemistry at the University of North Carolina (the father later came north to found the de-

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A Man for All Seasons in New York
continued from page 48

partment of chemistry at City University in New York). Young Charles was a sophomore at Cornell when America entered the war in 1917. After basic training, he joined what subsequently became famous as the Rainbow Division of the American Expeditionary Forces, commanded by Douglas MacArthur. In combat in France, Baskerville was wounded once and gassed twice. After the war he returned to Cornell and gave up his initial intention to pursue a career as an architect in favor of a career as an artist. He drew for the college humor magazine, *The Cornell Widow*, and after graduation came to New York City determined to take it by storm.

Unlike many aspiring young artists before and after him, Baskerville succeeded at once in achieving his goal. His drawings were published in several of the most popular humor magazines of the day, and when Harold Ross founded *The New Yorker* in 1925, Baskerville was invited to write and illustrate a nightclub column for the infant magazine—a column that he signed with the jaunty pseudonym Top Hat. He was paid something like fifty dollars a week, because, as he now recollects, "Ross didn't like to spoil young folks with high pay." Coming home from a nightclub in the early hours of the morning, Baskerville would then make his drawings in India ink. After a few months, he went off to Paris to improve his painting skills, and the column was turned over to a brilliant young Vassar graduate named Lois Long, who signed it with the equally jaunty pseudonym Lipstick.

It was in the late twenties that Baskerville had the opportunity to introduce to each [illegible] men who were then the most famous Americans alive—the aviator Charles Lindbergh and the heavyweight boxing champion of the world [illegible]. He brought them to [illegible] lio and, Prohibition [illegible] at the time, for refre[illegible]

them sweet apple cider and cookies. By then Baskerville was well launched upon the high seas of New York society and was enjoying a successful fling with interior design along with his portraits and murals.

For Mrs. Charles Payson's country house in Manhasset, he designed a powder room. This new phase of his career was now in high gear, and various wealthy patrons summoned him to "do" houses for them in Lake Forest, Palm Beach and other outposts of the very rich. In 1941 he painted an enormous mural for the ballroom of the USS *America*, then the largest ocean liner in existence. (After many changes of ownership, the liner is said to be moored somewhere off the coast of Africa, serving in the humble office of a marine hotel. As far as Baskerville knows, his mural remains intact.)

Though he was well above military age, Baskerville was offered a chance to serve in the Second World War as the official portrait painter of the army air forces. He was ordered by their commander-in-chief, General Hap Arnold, to prepare a sort of USAAF hall of fame, which would consist of portraits in oil of a large and representative selection of USAAF officers and enlisted men. A room at the Pentagon was set aside for him as his studio, and when his duties took him to various far-off theaters of war, he would improvise a makeshift studio out of whatever form of shelter happened to be at hand, from a pup tent to a roadside chapel. Because USAAF generals and other high officers were busy men, they sometimes manifested hot-tempered impatience when a stranger in uniform turned up at their quar[illegible] with a blank canvas and a fistful of paintbrushes and said that he had been ordered by General Arnold to paint their portraits. Baskerville became proficient at achieving accurate likenesses at exceptionally high speed; he also developed an ache in his painting arm. When, following orders, he entered the office of General Millard F. Harmon while a conference was under way, General Harmon wheeled on him and barked, "What the devil do you want?" With an attempt at playfulness, Baskerville replied, "Give me two hours and I will give you immortality." The general grudgingly granted him the two hours. The next day Harmon and his entire staff, flying back to the South Pacific, disappeared without a trace. "After that," Baskerville says, "I stopped offering people immortality."

Baskerville was launched upon the high seas of New York society.

It was also part of Baskerville's job, approved by General Arnold, to show USAAF personnel going about their ordinary daily tasks. Sometimes he would paint an enlisted man's portrait in the open air, with a hundred or so other enlisted men standing in a circle around him, criticizing his handiwork. He painted one such portrait of a sergeant at work on his bulldozer, leveling an airport runway in North Africa. In the palace at Caserta, north of Naples, he called for a royal throne in which to paint a Chippewa sergeant. Another study was of a certain corporal who always flew his missions stripped to the waist. Baskerville painted him in that highly informal state of undress. The total number of his USAAF portraits came to sixty-seven; they are on permanent exhibition in the Pentagon. Baskerville ended the war as a lieutenant colonel and with a permanent touch of bursitis in his painting arm. "Of all the work I have done in my life," Baskerville says, "those portraits are what I am proudest of."

We have been chatting for an hour or so, Charles and I, as the sky has darkened outside the big studio windows. His voice, with its charming

continued on page 52


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Charles Baskerville
continued from page 50

trace of a Carolina childhood, remains as animated as ever, and his blue eyes sparkle. At ninety-five, he is about to open a new chapter in his life, and he must confront the ordeal of sifting through a lifetime's accumulation of possessions, both personal and professional. In his will, he has left all of his artworks and papers to Cornell, and archivists will shortly be coming down from the university in Ithaca to relieve him of much of this material before he moves into his new apartment. As for regret over having to move, well, certainly, of course! But what can one expect? That is how the world turns and always has. His spirit is undaunted. The apartment he has acquired is on the twenty-fifth floor of an excellent building on the East Side, with good north light and a splendid view of the city.

He picks up a watercolor sketch of a pantalooned clown, executed in various shades of gray. "This is a preliminary sketch of the mural that I painted a few years ago for the Douglas Dillons' place in Hobe Sound, which is called Harlequin House. I like to give my prospective patrons a

"Of all the work I have done, those portraits are what I am proudest of."

notion of what to expect of me. If they object to the sketch, it's just possible that I might consent to give them something a little more to their liking in the finished mural." A broad smile, accompanied by a wink. "And then again, I might not. The Dillons, bless them, admired this harlequin very much. In all modesty, I consider him a convincingly merry figure. That may be because I have something of the harlequin in me. Unlike most artists, I have never attempted to paint a self-portrait, but I suspect that I turn up here and there in my work, more or less imperfectly disguised." □

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COVER: The Temple of Castor and Pollux and remains of the Forum in Rome, with the Colosseum beyond and the Temple of Antonius Pius and Faustina at left. Photography by Daniel H. Minassian. See page 66.

58 ALDO ROSSI'S VASSIVIERE ART CENTER
By Michael Peppiatt

66 UNEARTHING THE TREASURES OF ROME
Designer and Antiques Dealer Craig Wright Combs the City's Sources
Text by Michael Frank/Photography by Daniel H. Minassian

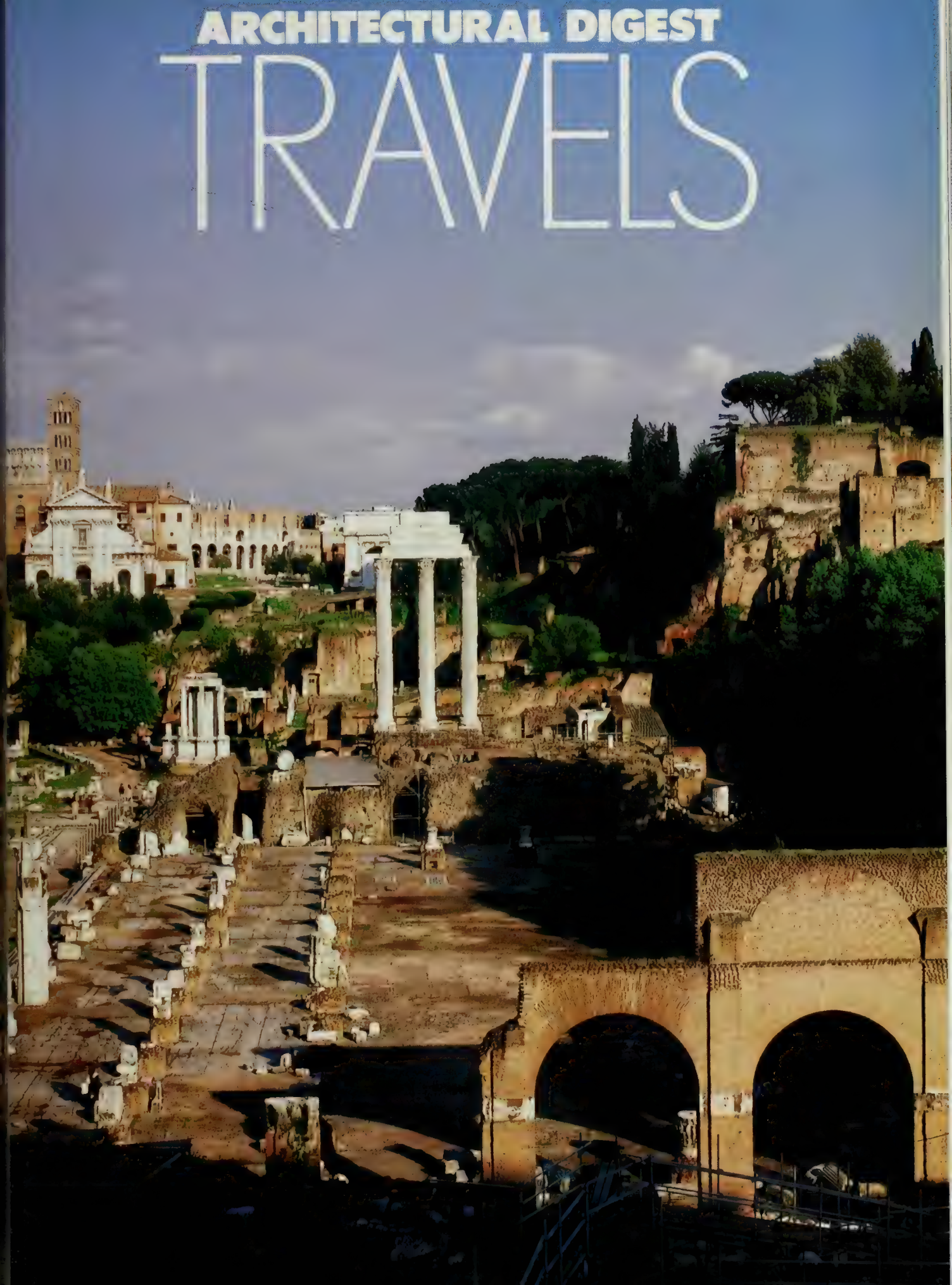
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TOP: The island of Vassivière, located on a lake in central France, is the site of the Center of Contemporary Art, which comprises a sculpture park and a museum designed by Italian architect Aldo Rossi with Xavier Fabre. The center, directed by Dominique Marchès, invites contemporary artists from around the world to produce works in the isolated setting. ABOVE: Steinland *was created by the young French artist Jean-Pierre Uhlen.*

I don't believe in neutral spaces," says Dominique Marchès, director of the magnificent new art center at Vassivière, a lake-encircled island east of Limoges in the center of France. "Artists need to have something to stand up to, even to struggle against. Here," he adds, with a sweeping gesture toward the dark forest and surrounding mountains, "we have plenty to stand up to."

Like the rest of this majestic region of granite, wood and water, Vassivière appears closed in on itself and impervious to change. It seems unlikely that one would find an inn or café amid the slumbering farmsteads, let alone a major international art center with a museum designed by the Italian architect Aldo Rossi with Xavier Fabre, a local architect. The last stage of the journey there is made on foot over a bridge that remains the only link between the island and the outside world. This isolation turns out to be an essential part of Vassivière's magic: Nature is so powerfully present that it is impossible not to look at art with an altered eye.

"When we began inviting artists to produce works for the island, well before the museum was built, we knew—and they knew—that something different could come out of it," Marchès explains. "This is no tame gallery space. It's an overwhelming mass of trees and mountains, water and sky. Artists usually live here for quite a while to think through what they want to do. The atmosphere can get electric with tension when they start work, because it's such a challenge. They're up against everything—the shifting light, the change of seasons, the forest living and dying, their own materials rusting or decaying—it's very elemental."

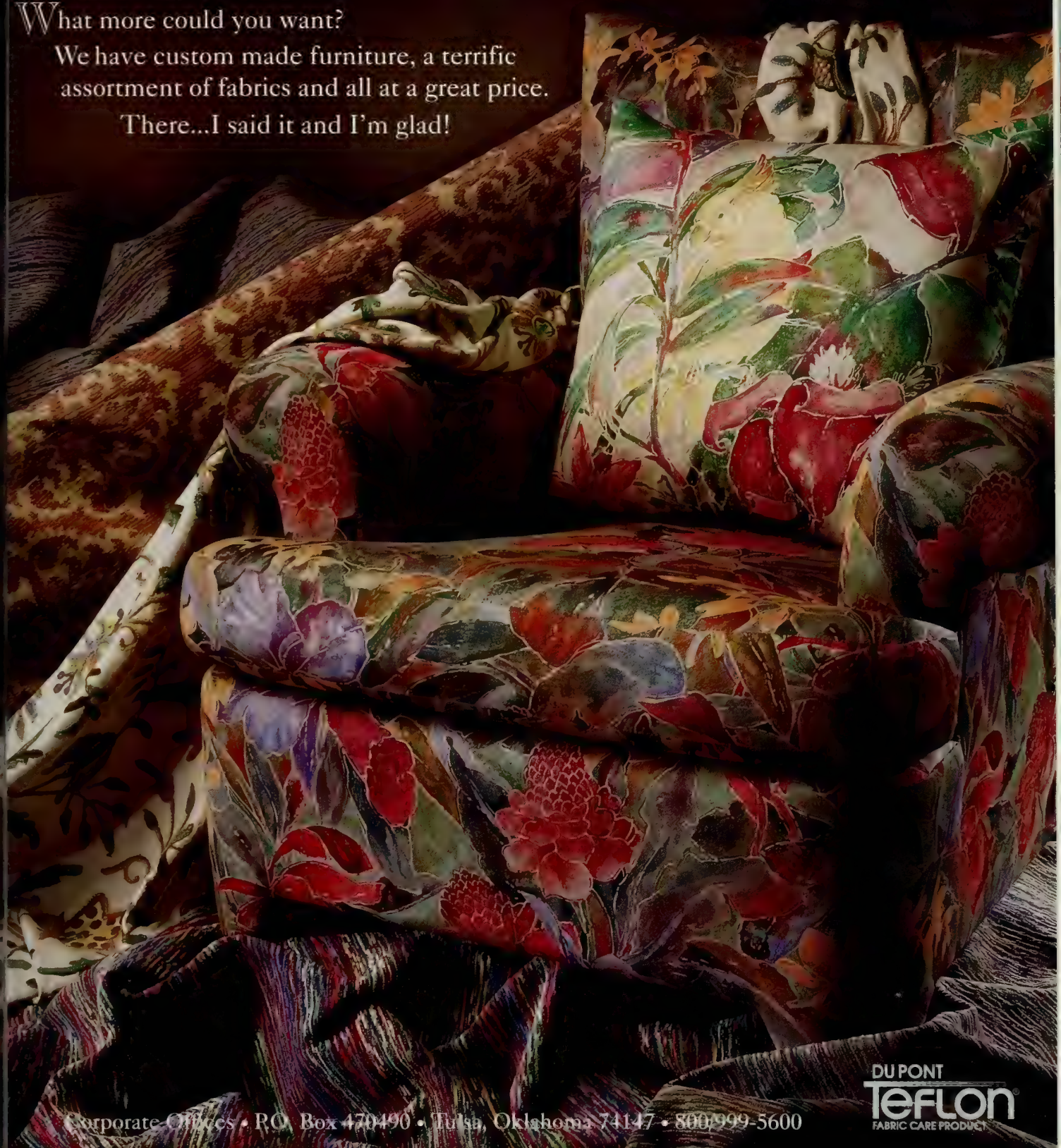
The artists themselves choose the sites for their pieces. Like medieval monks deciding on the most auspicious place for a monastery, they weigh all the factors and often create work inspired by a particular spot. Many of the sculptures blend in so closely with the landscape that they are barely visible at first sight. British artist David Nash sculpted a standing tree; Dominique Bailly, a French sculptor, made an assemblage of oak, stones and moss that might almost have been the forest's own work.

To one side of the sculpture park is

continued on page 62

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To the trade

NEW ENGINE, NEW TRANSM
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On September 1, 1991, the presses at *Car and Driver* rolled and declared the Nissan® Maxima® SE the "Best Import Sports Sedan under $25,000."

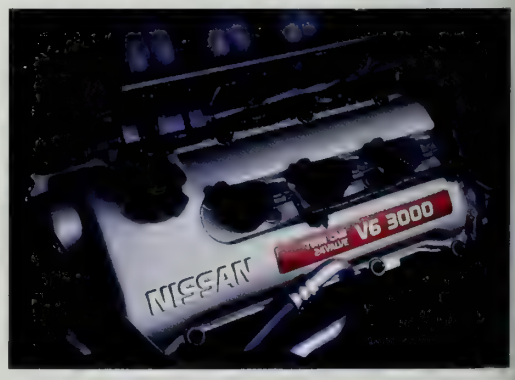
That night the engineers at Nissan quietly celebrated.

And took pleasure in the knowledge that the press hadn't, well, seen anything yet. For that same month the new 1992 Maxima was launched. A car our engineers had completely reexamined, revamped, and retooled, literally from the ground up.

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†*All-new fully electronic automatic transmission.* **Source: Car and Driver 11/91 versus 9/91. For*

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continued from page 58



LEFT: An untitled work of yellow granite and polished black granite by Bernard Calet lies at the remnants of an old stone wall. "The wall is like an architectural reference," points out Marchès, "but also like a 'masonry trail' of the hamlets that drowned under the lake."

BELOW: Japanese artist Kimio Tsuchiya conceived Eternity, *a sculpture of stones and beams from a dismantled house. "Tsuchiya often uses recycled materials and abandoned objects to realize artworks that speak about the original language of nature," Marchès explains.*



the rigorously planned volume of Aldo Rossi's museum. Although the silhouette of its tower and low building mirrors the mountains and flat expanse of water, the structure in no way merges into its background: It states itself emphatically as man-made, grounded in but distinct from its natural environment. "I knew from the start that the museum had to be one of two kinds," explains Marchès. "Either you wouldn't see it—it would literally be built underground and invisible—or it would stand right out. I talked about the two possibilities with several architects, and Rossi's name came up. He is not well known in France, which even today remains under the influence of Le Corbusier. We went to Milan to discuss the project with Rossi, and we were delighted when he accepted."

Rossi and Xavier Fabre developed the basic concept rapidly. "Rossi has been very mu[illegible]rban architect," says Fabre. "But he [illegible] extremely interested in the relationship between architecture and nature. He saw the tower as the focus of the complex, with a long structure that flowed out of it. The tower is a mystical place, the beginning of an initiation that continues through the main building. But architecturally, the structure derives from an idea Rossi had about a Roman aqueduct where the arches had been filled in."

Inside the tower, a spiral staircase leads up to a small observation platform with views over the thickly wooded mountains. From the tower, the visitor moves out into the open and into the porticoed entrance of the narrow building opposite. The reception area and bookshop lead into the main exhibition hall, where the windows are set high so that attention is not drawn outside but concentrated on the works. The entire visit is a kind of ritual: One confronts the exhibited works, ascends through the tower's cone of light toward the sky and ultimately returns to earth and the exhibit with a new awareness.

Outside, the museum's walls are faced with brick and local granite. Sober as the materials and the overall conception might be, an element of versatility—even playfulness—pervades the Vassivière building. Rossi has created a museum that vacillates between classical authority and Postmodern whimsy. Fabre sums up this mixed sensation when he says, "Rossi realizes that this building, like all architecture, is both real and unreal." However imposing, the sight of this almost toylike construction set in the fastnesses of Vassivière is indeed enough to make one rub one's eyes.

"We're here to experiment, to live

continued on page 64



The New Hand Painted Pilaster Kitchen

INSPIRED BY EIGHTEENTH CENTURY COUNTRY FURNITURE, SMALLBONE'S new hand-painted kitchen includes free-standing pieces such as bacon settles and dressers. The kitchen is named after the pilasters which are based on original Georgian mouldings and have been used to break-front the dentil cornice.

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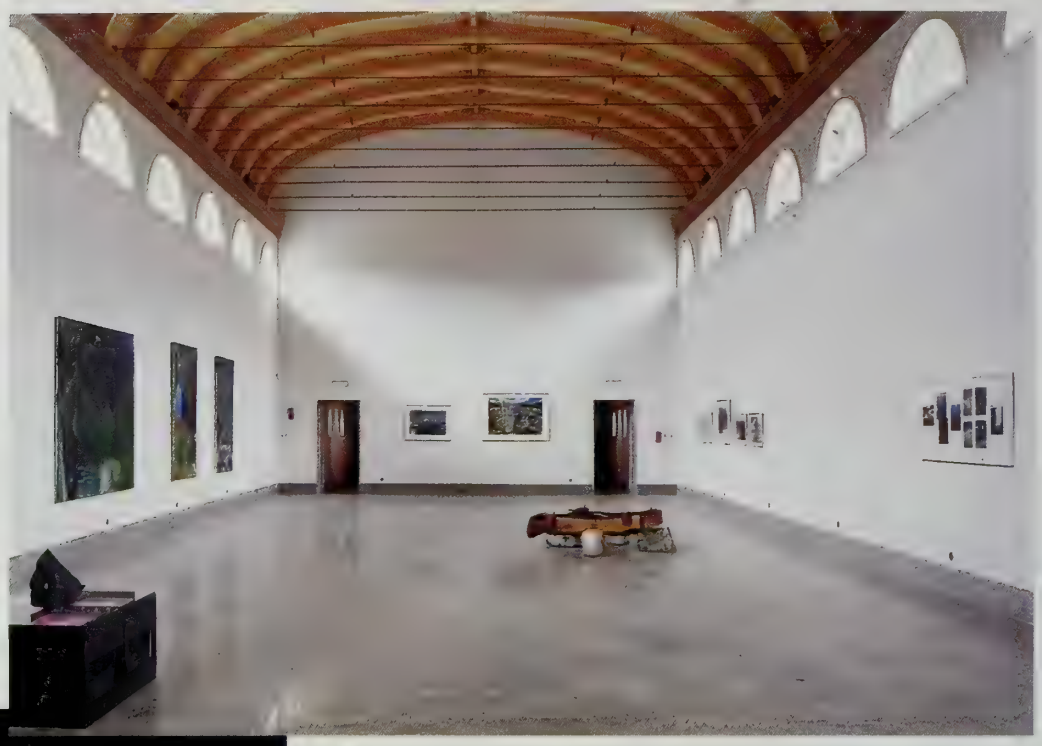
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ABOVE: The main exhibition space of Rossi's building featured the inaugural show, "Attitudes Contre Nature," which opened in August 1991. In contrast with the experience of the sculpture park, the high placement of windows reduces the visitors' interaction with nature. Rossi's inspiration for the building and its arched windows derives from his notion of a filled-in Roman aqueduct.

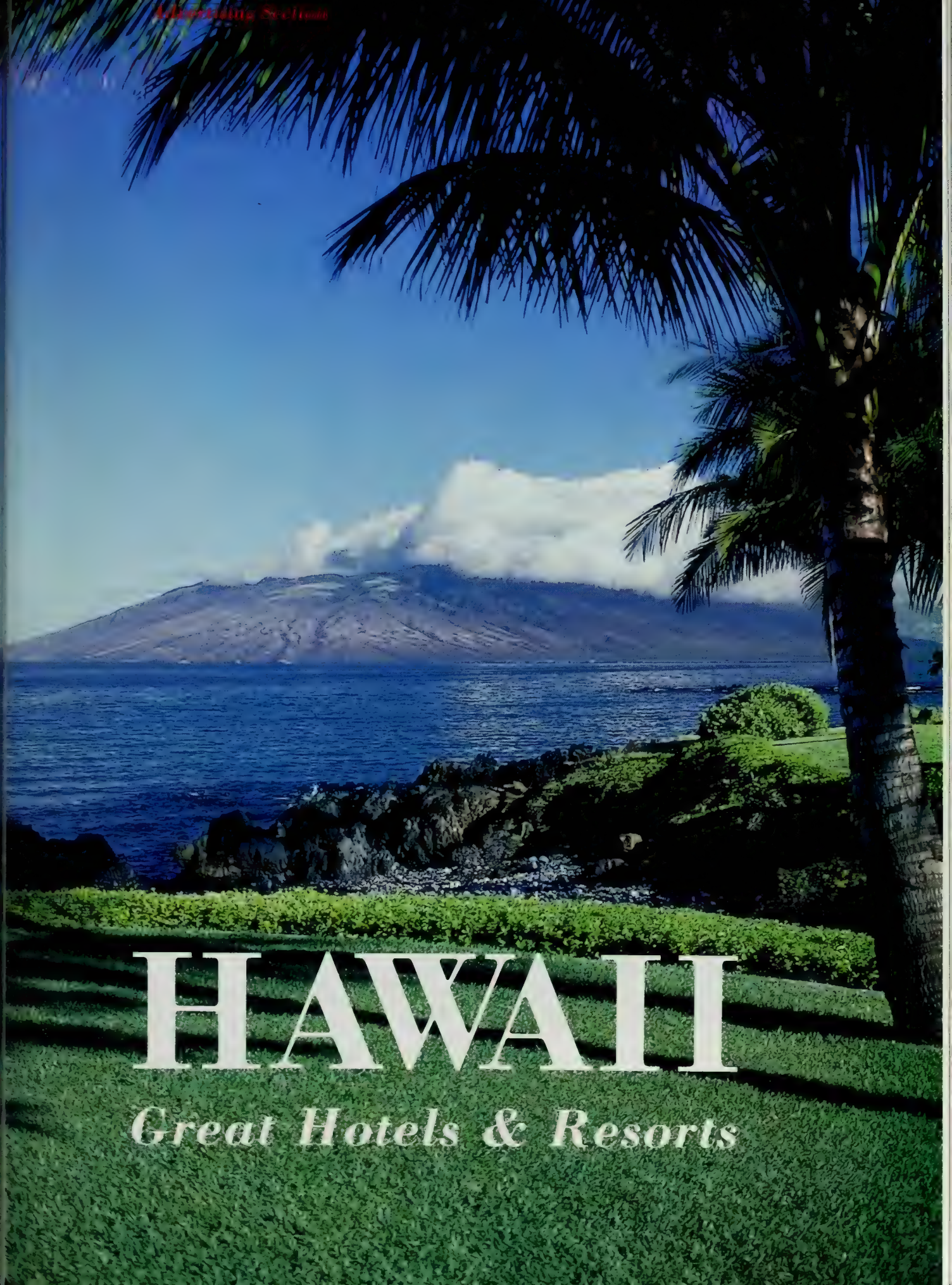
LEFT: Displayed in the conical tower of the museum is an untitled work by the young French artist Michel Aubry for the opening exhibition. The assemblage is composed of a crystal chandelier and a circular table covered by a satin tablecloth with a depiction of a roulette wheel.

through an adventure," explains Marchès. "We're not looking to build a fabulous collection of works but to change the way people look at things. The art in the museum will spark ideas for new projects in the sculpture park, and vice versa. Vassivière defies all preconceived notions of a museum: I'd like visitors to see it as a large, mysterious sculpture and the island itself as a vast open exhibition where there's always something unexpected to be found." □



Center of Contemporary Art
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33-55-69-27-27

Advertising Section



The Crown Lands of Keauhou

Keauhou Visitors Association

78-6831 Alii Drive, Suite 234 Kailua-Kona, HI 96740 Tel: (808) 322-3866



Located just five miles from Kailua Village, on the Big Island's sun-drenched Kona Coast, Keauhou is a land rich in history and intrigue. In fact, Keauhou was once the private playground of Hawaii's powerful Ali'i (royalty). So jealous was their love of Keauhou Bay, it is believed they kept commoners from settling there and basked alone in its idyllic climate and sheltered waters, the lucky benefactors of ancient royal privilege. It was also at Keauhou Bay where Hawaii's most beloved ruler, King Kamehameha III, was born almost two centuries ago.

But true beauty is meant to be shared. And today, Keauhou is one of Hawaii's premier vacation resorts, with two first-class hotels, the Keauhou Beach Hotel and the Kona Surf Resort. There are also 10 plush condominiums and all the cherished amenities. It is the home of the renowned Kona Country Club, featuring the championship Billy Bell layout, 36 holes that combine skill-testing play with spectacular views, on both hillside and oceanside fairways. Here, too, can be found Hawaii's largest tennis complex, the Holua Tennis Center. There are 14 hardcou[illegible] lighted for night play, as well as the championship stadium court. More courts are located around the resor[illegible]

But perhaps the emerald-blue waters of Keauhou Bay draw the most exuberant ovations. If big game fishing is your passion, the waters here are teemin[illegible] ahi (the famous hard-fighting yellow-fin tuna), and most challenging of all, the Pacific blue Marlin. [illegible] onder that Kona hosts the world-renowned Hawaiian International Billfish

Isle of Hawaii

Tournament, held annually during July or August. And as beautiful as Keauhou Bay is above water, underwater it's a tropical paradise you can experience by catching one of the daily scuba and snorkeling cruises that sail from Keauhou pier.



Even more usual activities like swimming and body surfing enjoy an exotic touch. A couple of miles up the road, you'll find Disappearing White Sand Beach, the favorite of locals — until it disappears for a while. This happens on an irregular basis, usually during the winter surf, but all comes back in about a week.

There's enough to do at Keauhou to keep you entertained for your entire vacation. But if you have the time and the inclination, there's also Hawaii's largest island to explore. At the world's only drive-in volcano, home of Madame Pele, the fire goddess, you might see a lake of lava rolling and crashing against the crater walls — one of the most awesome sights on Earth. You can also enjoy hunting on Hawaii's breathtaking Mauna Kea, where in the winter you can actually ski. Waiting to be explored are an underwater state park at Kealakekua Bay, ancient petroglyphs and America's only commercial coffee plantations. In addition, you'll find a wealth of boutiques, dinner cruises, restaurants, and more at nearby Kailua Village.



The Crown Lands of Keauhou is a total destination resort, featuring a major shopping village with supermarket, bakery, deli, pharmacy and camera department, a variety of shops, post office, restaurants and gas station. And finding your way to Keauhou is now conveniently simple. United Airlines flies direct to Kona from the mainland U.S. There is also inter-island jet service from Honolulu and the other neighbor islands.

Many years ago, a Hawaiian chief looked upon his lands, from Keauhou to the Kona seas, and prophesied that one day "peoples of the world would marvel at their beauty." Today, his prophecy has become reality.

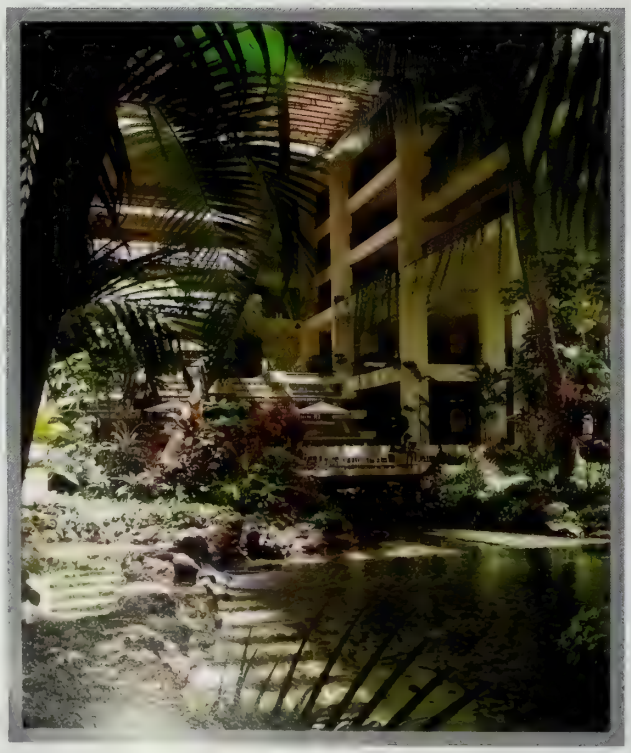
Mauna Lani Bay Hotel and Bungalows

Island of Hawaii

One Mauna Lani Drive Kohala Coast, HI 96743-4000 Tel: (808) 885-6622



The 3,200-acre Mauna Lani Resort grew out of a dream of two gentlemen: Francis H. I'i Brown, a man of royal Hawaiian lineage who inherited the land as part of a family trust and Noboru Gotoh, an enlightened Japanese businessman who created a billion-dollar global enterprise. They agreed to develop Mauna Lani Resort and to continue the malama, or stewardship, of the remarkable land it occupies. Partially covered by a 16th-century lava flow, this land contains prehistoric royal fishponds and acres of petroglyphs that reveal a rich Hawaiian heritage dating from 500 A.D. In 1983, Mauna Lani Resort debuted its stellar jewel — the AAA Five Diamond Mauna Lani Bay Hotel and Bungalows. This 351-room hotel is located on 29 acres of the most pristine stretch of shoreline on the Big Island's Kohala Coast. Its environmentally-aware design reflects a unique style, harmonizing perfectly with the water, land and air around it.



The open-air lobby invites the outdoors in with waterfalls, fish - and turtle-filled ponds and lush vegetation. Saltwater ponds are stocked with colorful reef fish and black-tipped sharks. The hotel is surrounded by acres of ancient fishponds, historic parks and preserves with petroglyphs, caves, intimate pebble coves and sheltered beaches.

Like its parent company, Mauna Lani Bay is deeply committed to environmental and ecological issues. It is proud of its efforts to preserve the threatened green sea turtle population. Young turtles are now thriving in the hotel's atrium ponds in a unique program developed by Oahu's Sea Life Park. This program enables helpless hatchlings to mature before they're released into the sea as larger, stronger adolescents every July 4th. At Mauna Lani Bay, this day is dubbed "Turtle Independence Day."

Mauna Lani Bay's commitment to preservation even extends to the newly-remodeled guest rooms. As General Manager Charles Park describes it, "We've cre[illegible]om with a social conscience. The look is clean — whites, creams and beiges. We've used all natura[illegible] as cotton and linen. The natural teak floors and furniture are made from 19th-century Indon[illegible] not rain forest stock. And the koa wood mirror frames are manufactured from



salvaged (fallen or dead) wood stock."



Another distinguishing characteristic of Mauna Lani Bay is its ability to accommodate a broad range of discriminating clients — from parents traveling with children to celebrities requesting complete privacy and anonymity. The complimentary Camp Mauna Lani Bay program gives parents the opportunity to enjoy leisure time while their children meet new friends and learn about the island's heritage through supervised activities. The new Keiki's (Children's) Beach is complete with pint-sized hooded cabanas. Family Suites allow parents the privacy of their own room while their children sleep in a connecting room replete with a mini-bar stocked with milk, sodas and juices.

For those seeking an exclusive retreat, the five Bungalows at Mauna Lani Bay have become the most coveted accommodation in Hawaii. Each two-bedroom, three-bath residence totals 4,000 square feet of luxury with a private pool, jacuzzi and steam bath. Each Bungalow is surrounded by gardens, waterfalls and saltwater lagoons filled with exotic reef fish. VIP treatment includes round-the-clock personal butler, maid, limousine and concierge staff.

Mauna Lani Bay truly offers guests everything: championship golf, world-class tennis, and extraordinary dining. It makes perfect sense that Mauna Lani Bay is the home of the Senior Skins Game golf tournament, the first round of the Davis Cup tennis tournament in 1992, and "Cuisines of the Sun," a world-renowned food and wine celebration with noted guest chefs heralding cuisine from the South of France. Commitment to the environment coupled with a commitment to guest indulgence — a rare combination found only at the world-class Mauna Lani Bay Hotel and Bungalows.



Mauna Lani Resort

Island of Hawaii

P.O. Box 4959 Kohala Coast, HI 96743 Tel: (808) 885-6677



Exquisitely planned and faultlessly executed, Mauna Lani Resort on the historic Kohala Coast of the Big Island of Hawaii is the Xanadu of the modern world. Incorporated in 1972, Mauna Lani has created a world-class destination resort community that offers two championship golf courses, two leading hotels of the world, and a choice of luxurious lifestyles. "Spirit of Place" is a phrase often associated with this beautiful resort, which encompasses 3,200 acres of oceanfront property along one of the sunniest coasts in Hawaii. This special spirit is embodied in the restoration of ancient fishponds, the preservation of archaeological sites, and the cultivation of native plants. It is also exhibited in the warmth and hospitality of the resort's 2,000 employees.

The luxurious Mauna Lani Bay Hotel and Bungalows challenges any hotel for ambiance, world-class cuisine, and staff attentiveness. In its continuing quest to serve its discriminating guests, this Leading Hotel of the World and AAA Five Diamond award winner has opened five private beach bungalows. Each features its own swimming pool, garden, spa, two spacious master suites and baths, wet bar and kitchen, with 24-hour concierge and butler service.

The Ritz-Carlton Hotel Company debuted its first Hawaiian destination at Mauna Lani Resort in December 1990. The 542-room hotel, which has already earned its Leading Hotels of the World membership, has achieved a harmonious balance between the relaxed beauty of the tropics and the traditional elegance of Ritz-Carlton.

Perhaps one of the few things that can lure guests from the sumptuous accommodations and tempting beach is Mauna Lani's two championship golf courses, which were recently created by expanding the resort's original award-winning course. Designed to satisfy every skill level, both the North and South Courses appeal to the recreational golfer and can readily be tightened up for tournament play. Carved out of two ancient lava flows, the emerald green of the Francis H. I'i Brown Fairways contrasts sharply with the lava moonscape. The spectacular views of this course and its great play have made it the home of the televised Senior Skins tournament for the third consecutive year.

Back at the clubhouse, the resort's award-winning pro shop sports specialty lines such as Bogner, Bobby Jones and Ralph Lauren. Knickers Restaurant appeals to the casual, fresh-air dining crowd. Looking out toward the ocean, it's a great spot for whale watching during the winter.



For tennis fans, the Racquet Club at Mauna Lani, a 15-acre sports complex, has been rated five stars by *Tennis Industry* magazine for its excellent facilities and service. The site of the first round of the 1992 Davis Cup play, the Racquet Club features two grass courts and six Plexi[illegible] courts of slow and medium speeds, plus a stadium court with ga[illegible]ting for 500 spectators. To help or recover from your g[illegible] you can work out in the 25-meter lap pool or nearby w[illegible] then relax in the jacuzzi or saunas.



After a day at the Racquet Club, dine at the Gallery Restaurant. An award winner, the Gallery's menu combines local ingredients with an international variety of preparation techniques and flavors to create a cuisine that reflects Hawaii's rich ethnic base.

Mauna Lani, with its exclusive homes, has become one of the most prestigious residential addresses in the state of Hawaii. The resort's commitment to excellence, environmental integrity, and unmatchable island-style living has been irresistible to some 300 owners. The resort offers several neighborhoods, each with its own personality, and there are condominiums, single family home sites, corporate homes, and, soon to be completed, townhomes.

To visit or to stay, to relax or to play, you'll find everything at the Mauna Lani Resort.



The Ritz-Carlton

Mauna Lani

1 North Kaniku Drive Kohala Coast, HI 96743 Tel: (808) 885-2000



The famed Ritz-Carlton has brought its own inimitably elegant style to the islands with the opening of the 542-room Ritz-Carlton, Mauna Lani, on 32 beachfront acres of the Big Island's sunny Kohala Coast. Here, the classic sophistication that is The Ritz-Carlton trademark has been adapted to suit Hawaii's more casual lifestyle, without compromising the high standards of decor, service and dining that have helped to make Ritz-Carlton the hotel of choice of upscale travelers around the world.

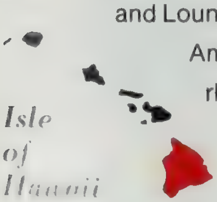
Taking an architectural cue from Hawaii's territorial era, the low-rise buildings provide a link to the past on a comfortably human scale. The hotel's sumptuous decor creates the ambiance of a "gracious home away from home" that The Ritz-Carlton promises its guests. Museum-quality 18th- and 19th-century art and furnishings grace public areas. An abundance of hand-blown lead crystal, joined by the finest imported silver and porcelain, make table settings sparkle. And rare Hawaiian paintings and lithographs blend Ritz-Carlton traditions with those of the islands.

Guest rooms lead to large lanai that offer panoramic courtyard, golf course or ocean views. Decorated with the same sophistication and appeal as the hotel's public areas, the rooms include such luxuries as plush terry-cloth bathrobes, the best in grooming amenities, a fully-stocked honor bar with refrigerator, and remote-control television. The Ritz-Carlton, Mauna Lani, also offers 54 suites, including two Ritz-Carlton Suites and 36 Ritz-Carlton Club rooms.

As one would expect from The Ritz-Carlton, service is impeccable. Maids tend to rooms twice each day, providing nightly turndown service. In-room dining is available round-the-clock. The Ritz-Carlton Club guests enjoy their own private lounge, where breakfast and light gourmet fare are served throughout the day and a concierge is on duty to respond to guests' every need.

Dining at The Ritz-Carlton, Mauna Lani, is delectable and diverse. At the signature restaurant, The Dining Room, award-winning chef Philippe Padovani creates cuisine highlighting the bounty of Hawaii. The club-like Grill Restaurant and Lounge features steaks and Hawaiian seafood prepared by chef Amy Ferguson Ota. The Cafe Restaurant and Lounge serves island specialties and American favorites to the romantic rhythm of island music and hula.







For beachside dining and sunset cocktails, there's The Ocean Bar and Grill. And late in the evening, night owls can enjoy dancing to soft jazz in The Lobby Lounge.

An array of activities fill every day at The Ritz-Carlton, Mauna Lani. Mornings start off with a tennis clinic, power walk and stretch, low-impact aerobic conditioning, aqua fitness, or a snorkel cruise. Following up in the afternoon are introductory scuba, tennis round-robins, and beach and pool volleyball tournaments. Romantic evening sunset sails complete the day. Guests can also enjoy smashball, seacycles, badminton, croquet, lei making and petroglyph walks. "Aloha Friday" is celebrated with cultural lectures, the hands-on "Hula Experience," Hawaiian arts, crafts and music, and surfing lessons with the hotel's resident champion.

For younger guests, the Ritz Kids program features shoreline shell safaris, sandcastle building and coconut leaf weaving, as well as swimming and beach games at the pool or the white sand lagoon. Children can venture to the nearby Puako petroglyphs, or enjoy croquet tournaments, matinee movies, t-shirt painting, tennis, smashball, hula and other Hawaiian arts and crafts.



The Ritz-Carlton, Mauna Lani, adds a whole new dimension to hospitality in Hawaii. Pampering its guests with superlative service and surroundings, the hotel introduces a new standard of elegance to enhance traditional island pleasures.

Princeville Resort

Kauai

P.O. Box 3040 Princeville, Kauai, HI 96722 Tel: (800) 325-3535

Picture a crescent-shaped bay ringed by golden sand beaches, palm trees, and emerald green mountains laced with cascading waterfalls. This may sound like a Hollywood movie set, but it's the real thing on Kauai's spectacular



North Shore.

Perched on a verdant promontory overlooking the fabled Hanalei Bay and the Pacific Ocean is the 2,000-acre Princeville Resort. The magnificence of nature's beauty here has been the inspiration for Princeville's development for more than 20 years. Long renowned for its golf courses, Princeville has now become the premier luxury resort community in Hawaii, not only because of its location, but also the quality of its facilities.

The elegant new Princeville Hotel, the resort's flagship, commands the most desirable position on the cliffside above the bay. The 252-room hotel was designed to take maximum



Isle of Kauai



advantage of the panoramic view of mountains, ocean and bay, with all rooms, suites, restaurants and the lobby focusing on this stunning setting. From the moment you enter the expansive porte cochere, you are greeted by the spectacle of the surrounding scenery. Each guest room owns the vista, and with the use of "Magic" windows you can bathe with a view. The luxurious furnishings and internationally selected antique objects d'art demonstrate the hotel's attention to detail, which is only exceeded by the service standards of all its employees, from the butlers to the bell staff.

Princeville's golf experience is legendary. Its 27-hole Makai Course, listed as one of "America's 100 Greatest Courses" for 16 consecutive years, regularly hosts professional golf tour events. The new 18-hole Prince Course is rated the Number One course in Hawaii, and is also listed on *Golf Magazine*'s "100 Greatest Courses in the U. S. A." The 60,000-square-foot Prince Golf and Country Club, which opened in September as the course's headquarters, offers golfers a full range of golf services and an equipment and apparel shop, as well as a complete rejuvenation spa.

Visitors can not only take advantage of the resort's own shopping center and commuter airport, but also enjoy the quaint attractions offered by the nearby towns of Hanalei and Kilauea. Recreational opportunities are endless. There are over 20 tennis courts, walk/jog trails, a stable and a variety of scenic trail rides, and nearly every water sport imaginable, from snorkeling and surfing to deep-sea fishing — even a leisurely kayak trip up the Hanalei River. Spectator sports vary throughout the year, including polo matches, outrigger canoe races and rodeos, as well as any number of Hawaiian cultural events.



Sightseeing is truly an adventure on the North Shore. The beauty and seclusion of the nearby Na Pali Coast, inaccessible by car, can be experienced by hiking its lush cliffside trails, by flying alongside it aboard a helicopter, or from the sea on one of many exciting boat tours.

Princeville's Resort Community continues to attract a cosmopolitan residential population who appreciate the lifestyle afforded by the superb facilities and gentle climate. Princeville's first residential real estate offering in more than seven years has just been developed, fronting on the Prince Course and overlooking the Pacific Ocean. The Residences on Queen Emma's Bluffs, like the hotel, were inspired by the natural beauty that is the hallmark of Princeville.

Island of Lana'i

Hawaii's Private Island

The Manele Bay Hotel The Lodge at Koele

A Hawaiian country island with wide open spaces, green forests and fields, rugged trails, isolated beaches, historic ruins and all around, the sea . . . Lanai is the ideal location for losing the city blues and rediscovering one's own



spirit of adventure.

Until recently, few visitors were likely to see more of Lanai than its volcanic silhouette framing the sunset from the mai tai lounges of West Maui resorts. Some had heard of "The Pineapple Island." Some sailed over for day trips, to enjoy a remote beach for excellent diving. But most just passed it by.

With the advent in the last two years of two spectacular luxury Rockresorts hotels, The Manele Bay Hotel and The Lodge at Koele, there's reason to stop to discover an island that's been [illegible]. This is a place for people who seek the old Hawaii, where there are few buildings and fewer roads, where de[illegible] and beaches have no footprints. The pineapple plantation of yesterday is becoming the [illegible] of tomorrow.

The 250-room Manele Bay Hotel is reminiscent of the Hawaiian design of the 1920s, an elegant kama'aina and Mediterranean blend with arcade[illegible] and wide [illegible] roofs. Luxurious guest rooms and suites with private lanais enjoy sweeping ocean vie[illegible] level mall[illegible] om, a boutique shop and a lush courtyard with gentle waterfalls and reflecting pools [illegible]plete tro[illegible]osphere.

Water sports and dramatic coastline vistas are the focus of the seaside Manele Bay Hotel.



Isle of Lanai

Overlooking Hulopo'e Bay, Lanai's finest white sand beach, the resort's lavish gardens and elegant low-rise architecture provide a vivid contrast to brilliant red lava cliffs and a blue-green sea.



The 102-room Lodge at Koele is in Lanai's central highlands. At a cool 1,800 feet above sea level, it takes its name from the nearby farming region that lies above quaint Lanai City, the island's only town. The Lodge reflects the charm and refined atmosphere of a traditional English country manor, with heavy timbers, high-beamed ceilings and massive natural stone fireplaces—architectural details that emphasize comfort and turn-of-the-century old-world elegance. Activities at The Lodge at Koele also reflect those of a country estate. Guests may try their hand at croquet or lawn bowling or enjoy casual garden walks. Archaeological tours to some of Lanai's historical landmarks are also available. The spectacular 7,013-yard championship golf course, "The Experience at Koele," was designed by renowned golf professional Greg Norman with architect Ted Robinson. This dramatic mountain course, set against green hills and valley gorges, is sure to challenge golfers of all abilities. The course also features a professional staff available for consultation, clinics and private lessons, and a logo shop offering the finest in golf attire and accessories. Guests at both hotels can ride along the mountain ridge, challenge their golf prowess, play on the beach, watch the whales in winter, dine where they like and shuttle back and forth between the hotels. They can rent vehicles to explore the island, hike forested trails with local guides to explain historic and natural features, or just soak up local color. Other recreational activities include tennis, as well as Hawaii's best snorkeling, scuba diving, sailing, kayaking and deep-sea fishing in the crystal-clear waters of Hulopo'e Bay. Many who visit Lanai leave with the dream to return to what they have come to consider their own Private Island. For information, call Rockrèsorts, 1-800-223-7637, or the Private Island of Lana'i, 1-800-321-4666.



Hotel Hana-Maui

Maui

Hana Ranch Hana Maui, HI 96713 Tel: (808) 248-8211



At the heart of Hana, a quaint and traditional town of just 1,200 people, is Hotel Hana-Maui. For over 40 years, it has been the favored retreat for travelers who have fallen in love with this serene place and the true aloha spirit of her townspeople, the majority of whom are of Hawaiian ancestry. Today, the hotel is more alluring than ever, following a recent $24 million restoration.

Hotel Hana-Maui exists in quiet, unchanging seclusion on 66 acres on the beautifully pristine east coast of Maui, where the terrain slopes upward from the dramatic coastline, across open green pastures, to the dense rain forests in the higher elevations of Mt. Haleakala.

The hotel's cottage-style buildings, offering the ambiance and hospitality of a fine estate, have been completely renovated. In the Hawaiian tradition, rooms are spacious and airy, featuring trellised patios and baths with soaking tubs overlooking private gardens. Tropical furnishings, bleached hardwood floors, and traditional Hawaiian quilts add comfort and elegance to every room.

Typical of the attention to detail are the array of scented soaps and lotions, terry robes, and fresh coffee beans, grinders and coffee makers in every room. French doors and windows open wide, allowing overhead fans to draw in the perfume of tropical flowers. The ultimate in privacy is found at the breathtaking new Sea Ranch Cottages, which sit on a coastal bluff overlooking Kaihalulu Bay. Floor-to-ceiling glass and generous decks with private hot tubs offer dramatic views of the Pacific.

The cuisine at Hotel Hana-Maui is an exciting blend of Pacific-Oriental and American flavors. Meals are served in the dramatic dining room, featuring a 35-foot open-beam ceiling and covered outdoor lanai. Other dining experiences at the hotel include luaus, cookouts, picnics and beach-side barbecues. Hotel Hana-Maui is part of the 4,700-acre Hana Ranch, a working cattle ranch that guests are encouraged to explore. Visitors can also ride horses along the seacoast, then up through the reaches of Mt. Haleakala. Jogging, hiking, biking, tennis, a three-hole practice golf course, croquet, sand volleyball, boogie boarding, snorkeling, surfing, kayaking and swimming are other rewarding activities. Beach-goers can enjoy the incredible splendor of the beach at Hamoa, which has been called the most beautiful in the Pacific by author James Michener. Nearby are Hana Bay and Waianapanapa Black Sand Beach. Field trips to rare archeological sights and evening lectures offer enriching glimpses of Hana's past.



The Wellness Center at Hotel Hana-Maui is unique to resorts in Hawaii. But it makes perfect sense in Hana, which has been recognized for centuries for its rejuvenating qualities. The trained staff of the Wellness Center leads hiking excursions along the coast, plus aerobic and strengthening activities. They also offer relaxing massages and a choice of healthy gourmet cuisines. A Wellness Menu is available in the main dining room as well for breakfast, lunch or dinner. Executive retreats and board meetings are accommodated at the Plantation House, a turn-of-the-century Victorian home that has been completely restored and outfitted with ultra-modern office and presentation equipment. Located on four acres of landscaped grounds, the Plantation House provides the desired privacy and security. Hana is accessible via a two-hour drive along the coast or regularly scheduled flights from the main Maui airport in Kahului. At the Hana Airport, guests are greeted by a member of the hotel family and assisted with complimentary transportation to the hotel, where rental cars are available. As an integral part of a small community where Hawaiian is spoken, Hotel Hana-Maui is enriched by Hana's warm and charming people, whose continuing communion with the traditions and spirit of Hawaii are part of the singular enchantment of this magnificent place.



Wailea Resort

Wailea Destination Association

3750 Wailea Alanui   Wailea, Maui, HI 96753-8333   Tel: (808) 78-ALOHA

With its extraordinary style and a charm that refreshes the spirit, Wailea Resort is a world-class destination. The result of more than two decades of extensive planning by a distinguished kama'aina (old-timer) company, this Maui resort is an idyllic Hawaiian heaven, one that will endure in quality for decades to come. Located on a pristine one-and-a-half mile coastline with five crescent-shaped, sun-kissed beaches, Wailea Resort's five hotels and four condominium villages all share a vision of a new Maui experience, and are committed to protecting and enhancing the cultural, spiritual and intellectual environment of Hawaii.

The Maui Inter-Continental Resort, a jewel amid 22 acres of tropical gardens, was recently renovated under the direction of General Manager Brad Jencks. The hotel's award-winning La Perouse Restaurant commands a loyal following, and the *Zagat Guide* states that its regulars acclaim its "great" kitchen and "fabulous wine cellar." The look of this hotel is fresh and welcoming in a warm, "Old Hawaiian" way. The new additions accommodate larger groups who are serious about business —and pleasure.



Stouffer Wailea Beach Resort has earned the AAA Five Diamond for 11 years. This pretty little hotel, with its acres of waterfalls, gardens, ponds and quiet walkways, has just undergone the royal treatment, transforming its color scheme to sedate marble touched with rose blush. In addition to its award-winning Raffles' Restaurant, General Manager Donn Takahashi has just opened Gion Hamasaku, the hotel's Kyoto-style Japanese restaurant.

The gracefully designed AAA Five Diamond *Four Seasons Resort Wailea* boasts an open-air ambiance, with most guest rooms offering gorgeous views of the Pacific. At poolside, a bevy of butlers bring guests iced face towels, and even mist sunbathers with Evian spray — the ultimate in pampering. From billiards in the Game Bar to fine dining at the nationally acclaimed Seasons Restaurant, guests are fully indulged, thanks to [illegible] General Manager Peter O'Colmain.

The Grand Hyatt Wailea Resort & Spa is dedicated to entertaining and educating children, from its "action pool" [illegible] waterfalls, slides and rapids, to its comprehensive camp complete with 50s-style diner, computer [illegible]le-shaped pool. With General Manager Jim Petrus at the helm, adults will be as entranced as [illegible] children. The enormous spa is designed to rejuvenate guests' bodies and spirits, and an

array of sensational restaurants offer fabulous tropical views to accompany the sophisticated cuisine.



With its striking Mediterranean design, *Kea Lani Hotel* lends European grandeur to sunny Maui, projecting a rare blend of elegance and warm Hawaiian hospitality. Every room is a grand suite, appointed with a lavish entertainment center, marble bathroom, and other dream amenities. Kama'aina General Manager Glenn Perry oversees the smooth orchestration of Wailea's jewel.

No one who has experienced *Destination Resorts' Villas at Wailea* ever forgets them. These sumptuous one-, two- and three-bedroom condominiums feature fully equipped modern kitchens, spacious living and dining areas, posh bedrooms and private lanais. Whether they select a beachside or hillside Villa, condominium guests savor every benefit Wailea Resort can offer. General Manager Maynard Torchiana personally attends to the details of each guest's visit.

In addition to its breathtaking setting and heavenly hotels, Wailea Resort is a sportsperson's paradise. Wailea Tennis Club boasts first-class facilities, with 14 courts, including three grass and a tournament court. Two challenging 18-hole courses beckon golfers, with a third course scheduled to open in 1994.

With its superb style and gracious hospitality, Wailea Resort offers everything a visitor could dream of experiencing on a tropical island. It is truly *the* resort of the 90s.



The Westin Maui

Kaanapali Beach

2365 Kaanapali Parkway Lahaina, HI 96761 Tel: (808) 228-3000



Nestled between the shimmering Pacific and the verdant West Maui Mountains, The Westin Maui sits on 12 gorgeous oceanfront acres of the finest stretch of Kaanapali Beach. The newest resort on Maui's sunniest coast features unparalleled beauty of every kind, from tropical gardens to exotic wildlife to a rare $2 million art collection. The hotel's Ocean Tower and Beach Tower house 761 rooms, including 28 suites and 37 exclusive Royal Beach Club rooms. Each room offers a stunning view, either of the Pacific Ocean and the islands of Lanai and Molokai, or of the Royal Kaanapali Golf Course and the West Maui Mountains. All the beautifully appointed accommodations feature private balconies, color television, bar, direct dial telephones, in-room safes, and room-controlled air-conditioning. In addition, the hotel provides non-smoking floors and rooms for guests with disabilities.

There are so many activities at The Westin Maui that guests may never want to leave the premises. The hotel offers a wildlife and garden tour of the grounds, a tour of its priceless art treasures, and demonstrations of Hawaiian arts and crafts. The recently expanded Health Club includes weight training and exercise room, Sprint fitness equipment, steam and sauna rooms, a jacuzzi, massage therapy, and aerobics classes. An aquatic paradise for water-babies of all ages, The Westin Maui features meandering streams, breathtaking waterfalls and "The Playground"—a 25,000-square-foot area with five pools for swimming and sunning. Three pools are joined together by two thrilling water slides ranging in length from 20 to 150 feet. The other two pools are divided by a swim-through grotto with twin waterfalls that hide a jacuzzi. Pool activities include organized water games and aquacise classes. For golfers, happiness is right across the street at the challenging Royal Kaanapali Golf Course with its North and South 18-hole courses, clubhouse, pro shop and teaching professionals. Other recreational activities include outings on the hotel's 49-passenger catamaran, sailing, snorkeling, windsurfing, scuba lessons, guided ocean dives, and access to the Royal Lahaina Tennis Ranch.





For the little ones, there's Keiki (Children's) Camp during the holidays and summer, with a supervised program that includes sailing on the 64-foot catamaran, hiking to Black Rock Point, riding on the Sugar Cane Train, and pizza and movie parties. The eight restaurants and lounges at The Westin Maui serve the finest cuisine from around the world in dramatic settings. From the romantic oceanfront Sound of the Falls, with its black-necked swans and pink flamingos, to the Villa Restaurant surrounded by lagoons and waterfalls, to the casual poolside Cook's at the Beach, there is something to appeal to every taste. Guests can also enjoy exciting night life, including a Hawaiian Aloha Show.

For a change of pace, there's the nearby Whaler's Village Shopping Complex, with over 60 stores and restaurants as well as a museum chronicling the whaling industry and the history of the South Pacific. Just three miles from Kaanapali—and serviced by a free trolley—is the charming ancient whaling capital of Lahaina Town, with its art galleries, restaurants and historic sites.



In addition to giving vacationers a once-in-a-lifetime experience, The Westin Maui also provides conference and banquet facilities to accommodate up to 1,100. Recently named one of *Condé Nast Traveler's* "Top 20 Tropical Resorts of the World," the hotel has also received the AAA Four Diamond Award, *Meeting & Conventions'* Gold Key, and *Corporate & Incentive Travel*'s coveted Award of Excellence. Without a doubt, this luxury resort is making the biggest splash on Kaanapali Beach.

Halekulani

On the Beach at Waikiki

2199 Kalia Road   Honolulu, HI 96815-1988   Tel: (808) 923-5111



Halekulani means "House Befitting Heaven,"a name Hawaiian fishermen bestowed upon the beachfront land that is now home to Oahu's most elegant award-winning resort. Halekulani personifies the tradition of gracious hospitality for which this Five Diamond hotel has been renowned for over 75 years. Halekulani is Waikiki's tranquil oasis, a serene enclave that maintains its own heritage of uncontrived luxury and elegance. Each guest who visits Halekulani leaves with a special memory of a simple, subtle expression of thoughtfulness by a maid or waiter or concierge; the attention to detail is evident in every face and facet of the resort. Like the seashell left on your pillow at night, Halekulani bestows reminiscences you will treasure long after you return home. The staff's goal is to make your stay the most warm and memorable experience of your lifetime. Quietly and unobtrusively, they seek not only to meet the needs of the guests, but to anticipate them and exceed expectations. Of the service, a recent guest wrote, " . . . at Halekulani, stellar is the standard." This "House Befitting Heaven" is located right on the beach and just steps away from all the excitement of Waikiki and Oahu. The hotel's concierge is there to guide you on your adventures in golf, surfing, snorkeling, shopping, polo, ethnic dining and the plethora of entertainment available in this thriving cosmopolitan city.

Views that span from Diamond Head and the Pacific Ocean are enhanced by Halekulani's unique architecture. The buildings of the hotel feature sloping roofs, in the tradition of the homes of Hawaiian royalty. And the layout of these buildings takes full advantage of the five-acre beachfront location and its spectacular setting. Another of Halekulani's design trademarks is the oceanside swimming pool, decorated with a stunning cattleya orchid composed of 1.25 million imported glass mosaic tiles. Halekulani's rooms are elegantly appointed in subtle shades of white and beige. Furnishings are understated yet incomparably comfortable and appropriate for Hawaii's tropical climate. Lanais off every room





Isle of Oahu



afford the tradewinds an opportunity to refresh the guests.

Dining at the "House Befitting Heaven" is as gracious as living there. La Mer, perched over the ocean, offers Waikiki's most spectacular view of Diamond Head. Here, the European chefs cleverly combine the secrets of their countries' kitchens with the freshest island ingredients. The result is innovative haute cuisine, always a dining adventure. At Orchids, where the main dining room is just a few short steps from the sea, the menu reflects trends and tastes of contemporary American cuisine combined with local products. For longer than even the old-time Waikiki Beach boys can remember, Halekulani's House Without a Key has served sunset cocktails accompanied by the sounds of Old Hawaii and elegant island hula dancing. It is an island tradition enjoyed by newcomers and kama'ainas (long-time residents of Hawaii) alike.

Halekulani is a member of Preferred Hotels and Resorts Worldwide and the Leading Hotels of the World, two organizations that take pride in pursuing the highest standards of service excellence. The hotel has garnered numerous national and international awards, including *Condé Nast Traveler*'s "Best Tropical Resort 1990" and the American Automobile Association's (AAA) Five Diamond (Lodging) for 1986-1992. The *Zagat Survey* named Halekulani one of the nation's Top Five Hotels in 1991 and ranked it as the top hotel for Best Room, Best Service and Best Dining in Hawaii. In addition, La Mer has garnered its own awards, including the AAA Five Diamond (Restaurant), *Travel/Holiday*'s Guide to Fine Dining Award from 1985 until the award's discontinuation in 1989, *Wine Spectator*'s Award of Excellence, and the *Condé Nast Traveler*'s Distinguished Restaurant Award in 1991.



The Royal Hawaiian Hotel

Waikiki

2259 Kalakaua Avenue Honolulu, HI 96815 Tel: (808) 923-7311



For over 65 years, the famous pink walls of Sheraton's Royal Hawaiian Hotel at Waikiki have beckoned to travelers, promising historic ambiance, stunning surroundings, gracious hospitality, and superior service.

The "Pink Palace of the Pacific" opened in 1927 on what used to be the royal coconut grove and summer home of Queen Kaahumanu. The site was a watering place fed by several springs, and served as a playground for Hawaiian royalty. Building a world-class hotel on this site was the brainchild of Ed Tenney, president of Castle & Cooke, and William P. Roth, manager of the Matson steamship line. The Royal Hawaiian was intended to be a luxury hotel at which Matson passengers could stay. R. T. Stevens, a nationally renowned landscape architect of the time, filled the 10-acre lot with tropical foliage, turning it into a fragrant, colorful garden, the Coconut Grove. Here, guests can take an after-dinner stroll through lush trees and carefully manicured lawns. Rooms and suites that overlook this paradise often fill with the sweet fragrance of island flowers. Those guests with oceanview rooms enjoy spectacular views of Diamond Head and Waikiki Beach.

February 1, 1927, marked the grand opening of the Royal, which was attended by 1,200 people who came to witness the ceremonies and enjoy a $10-a-plate black-tie dinner, dancing and hour-long pageant. Queen Kawananakoa, who might have been queen if the monarchy had survived, was the first registered guest. The opening was such a gala affair that the *Honolulu Star-Bulletin*, one of Oahu's two major newspapers, published an 80-page special edition with details of the extravaganza, terming the hotel "the first resort hostelry in America." When the Royal first opened, admirers thought its design and decor were Spanish, influenced by matinee idol Rudolph Valentino. Actually, its unique design is Moorish, reflected in the cupolas that resemble bell towers. A staff of 300 workers cared for the hotel's guests when it opened, including 10 elevator operators and lobby boys dressed in "Cathayan" uniforms. The current Monarch Room, a gourmet dining and entertainment restaurant, was originally called the Per-





sian Room. Today's Regency Room was a theater-ballroom decorated with barges floating down the Nile.

With the onset of World War II, the Royal Hawaiian was leased to the Navy in January 1942 as a rest and recreation center for those serving in the Pacific Fleet. The Royal was given back to Matson in October 1945, and after a $2 million renovation, it was reopened to the public in February 1947. ITT Sheraton, which bought the Royal Hawaiian in June 1959, built the Royal Tower Wing in 1969 to add 177 guest rooms (including six split-level suites) to the 349 rooms in the historic building. Although Kyo-Ya Company, Ltd. purchased the hotel in 1975, Sheraton still operates it under a management contract.

A recent $10 million restoration, as well as ongoing renovation and decorating, preserve the classical elegance of the Royal Hawaiian. Pastel wallpaper and alternating room carpets of magenta and seafoam green complement the custom-made Royal Hawaiian furniture, which includes Queen Anne-style desks and dressers and canopied and four-poster beds.

The Royal Hawaiian's beachfront location, with its very own section of Waikiki Beach for guests to enjoy, makes it one of the most coveted resorts in the world. Where can you discover legendary luxuries and historic charm in one very special oasis in paradise? Only at the Royal.

Sheraton Moana Surfrider

Waikiki

2365 Kalakaua Avenue Honolulu, HI 96815 Tel: (808) 922-3111



The charm and charisma of the early 1900s can be experienced again at the Sheraton Moana Surfrider. Here, on the shore of Waikiki, a hotel steeped in history invites visitors to relive old Hawaii, with the courtesy and attention of a staff dedicated to the spirit of aloha.

When the Moana opened on March 11, 1901, the *Pacific Commercial Advertiser* noted, "The new hostelry rivalled even the finest hotels which are to be seen in the most metropolitan cities on the mainland or on the continent." Distinguished guests such as Robert Louis Stevenson, Amelia Earhart and the Duke of Windsor could be seen in the halls or relaxing on the most beautiful white crescent of Waikiki Beach.

The "First Lady of Waikiki," as the Moana has been termed, recently underwent a $50 million restoration, using materials, details and designs of the original hotel. Virginia Murison, AIA, who directed the restoration for the Moana's current owners, Kokusai-Kogyo, used as her model the way the hotel looked in 1918. "Several years ago in the basement of the Royal Hawaiian Hotel, I found some drawings of the Moana dating back to 1915 and 1916. We've used those extensively as a guide for work on the two wings," she explained.

Murison and her associates also studied an enlargement of an old photo, which helped them with the central portion of the hotel. "From the photo," she noted, "we can see what we want to duplicate, including the fabulous porte cochere and the natural openness of the building." Under layers of paint, Murison discovered more clues about the hotel. "We found outlines which show ghosts of past architectural features and images of things like plaster fleurs-de-lis," she said. Her "scavengers" also discovered an old casting plant of the plaster form used on the building and sample casts of the column capitals.

Newspaper and magazine articles revealed more about the Moana's design. "From articles we've learned that the hotel's fundamental color scheme was gray and white," Murison commented. "Each floor was furnished with a different kind of wood. The second floor was oak, the third was mahogany, [illegible] maple." Additional floors constructed after the hotel's opening in 1901 also followed this scheme. "We had the fifth floor done in koa and the sixth in cherry.

"In style as well as appearance, we will transport guests back to the turn-of-the-century when it all began," said William Hurley, the Moana's general manager. The staff underwent an extensive training program to maintain the hotel's traditional standards of unprecedented service. The program included videotaping each employee as a way of making staff members feel more



Isle of Oahu

comfortable with guests. The amenities at the Moana Surfrider reflect the original colonial style of the hotel, but improved with modern conveniences. A colonial armoire houses a color TV, wet bar and refrigerator. Bedside controls for the lights, TV, radio and "do not disturb/privacy" signal add to the convenience expected by guests. Adjoining bathrooms feature stereo and television speakers and lighted make-up mirrors. Other services include 24-hour room service, nightly turndown, daily newspaper delivery, free in-room movies, and attentive concierge service. The spirit of the 793-room Sheraton Moana Surfrider is perhaps best captured in the Banyan Veranda, a sweeping Victorian veranda with wood floors, open to the sea breezes, where guests are serenaded by Hawaiian entertainers. The sense of history, the spirit of aloha — that's the magic of the "First Lady of Waikiki."



HAWAII

The "Big Island" features Kilauea, the world's most active volcano, winter skiing on the snowy slopes of Mauna Kea and Mauna Loa, and miles of beautiful beaches.

- The Crown Lands of Keauhou
- Mauna Lani Bay Hotel and Bungalows
- Mauna Lani Resort
- The Ritz-Carlton

KAUAI

From Waimea Canyon to Poipu Beach, the spectacular natural wonders of Kauai have earned it the name "The Garden Isle." By law, no building is taller than a coconut palm.

- Princeville Resort



Great Hotels & Resorts

HAWAII



LANAI

Ancient Hawaiian villages, coconut groves and powerful [illegible]

- [illegible]

MAUI

Maui, named for the Superman of Hawaiian myth, has vast massive [illegible], 120 miles of coastline, and mountain terrain so wild that some areas have never been fully explored.

- [illegible]
- [illegible]
- [illegible]

OAHU

Considered by many to have the world's best climate, Hawaii's third-largest island [illegible] 60 beaches, and is home to Honolulu, Waikiki, Diamond Head, Punchbowl and Pearl Harbor.

- Halekulani
- The Royal Hawaiian Hotel
- [illegible]



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"BALMORAL" *Edition size 295+25A/P's* *Paper 18x24 ins.* *Image 12⅛x17¾ ins.*

H.R.H. The Prince of Wales



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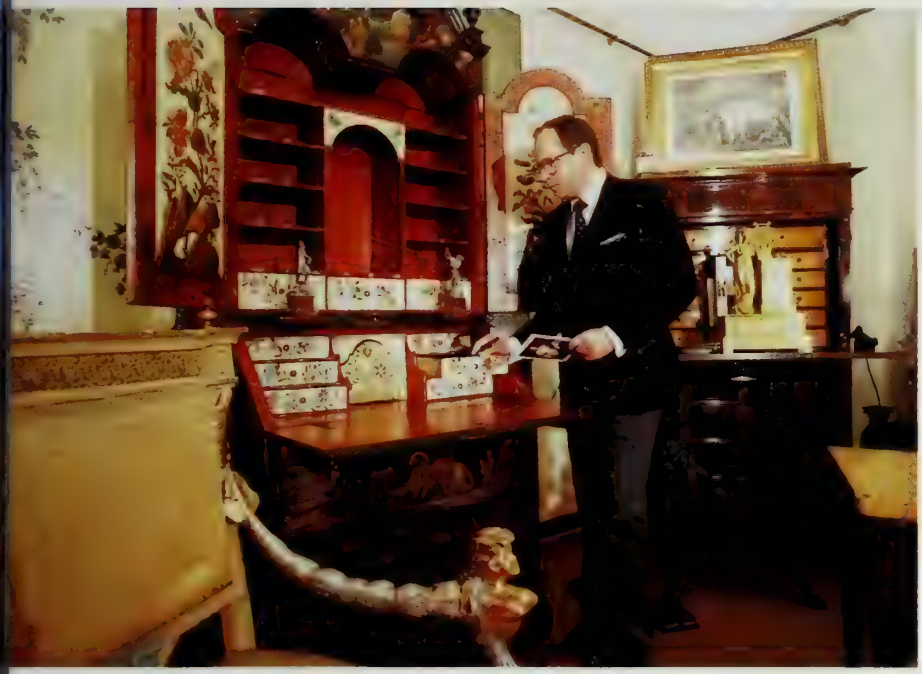


Craig Wright's regular visits to Rome provide ample inspiration for his design projects as well as furniture and objects for Quatrain, his Los Angeles antiques shop. "I think my merchandise has a Roman quality: It's strong, exuberant, overscale, dramatic," he says. ABOVE: A view over the city's rooftops takes in the rebuilt 16th-century church of the Trinità dei Monti, at the top of the Spanish Steps.

UNEARTHING THE TREASURES OF ROME

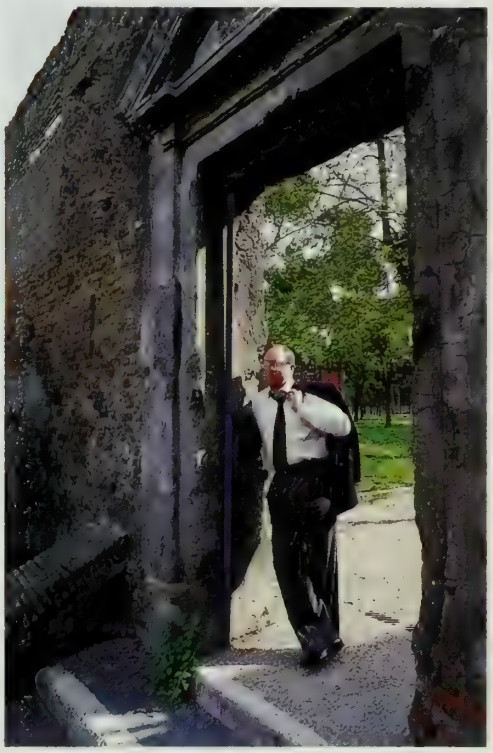
Designer and Antiques Dealer Craig Wright Combs the City's Sources

TEXT BY MICHAEL FRANK
PHOTOGRAPHY BY DANIEL H. MINASSIAN



ABOVE: At Phoebus Antichità, Wright examines an 18th-century Sicilian secretary with shell motifs. "The shop, which is outside the usual antiques neighborhoods, is lost in the narrow streets near the Piazza Navona," he says, "but it's worth the search."

BELOW: The designer at a stone portal atop the Aventine Hill, the southernmost of the city's seven hills. His European shopping trips usually begin in Paris and include Nice, Florence, Genoa and Milan in addition to Rome.



After a long, heady day among the Roman antiques shops, Craig Wright was en route to one of his favorite restaurants, Apuleius on the Aventine Hill, when his driver brought their car to a sudden halt. Visions of steaming pasta and pungent red wine vanished as Wright took in the scene ahead: a barricade, a buckled street, a jumble of stones, imploded and impossible to decipher. Wright stepped out of the car to investigate. His driver made an inquiry. The obstruction was explained: A car had fallen into an ancient Roman house whose roof had been paved over by a modern road. With a chuckle, Wright slipped past the barricade and walked to the restaurant, which is itself located in an ancient Roman building adorned, in part, with ancient Roman frescoes.

In Rome, the past is ineluctable—it's always, as it were, underfoot. This is particularly true if you come to the Eternal City in specific quest of its treasures, as Craig Wright has for five years, two times a year, for four days at a time. As an interior designer and a proprietor of Quatrain, an antiques shop on Los Angeles's La Cienega Boulevard, Wright travels to Rome to replenish his stock, to shop for private clients and to seek furniture and objects for his design projects.



LEFT: Occupying part of an ancient villa on the Aventine Hill is Apuleius, one of the designer's favorite restaurants. Roman frescoes from the 1st and 2nd centuries provide an evocative backdrop for an array of fresh seafood.



ABOVE: Wright looks out on the statuary in the interior garden of the Palazzo Borghese. The structure was acquired by Cardinal Camillo Borghese, who became Pope Paul V in 1605.

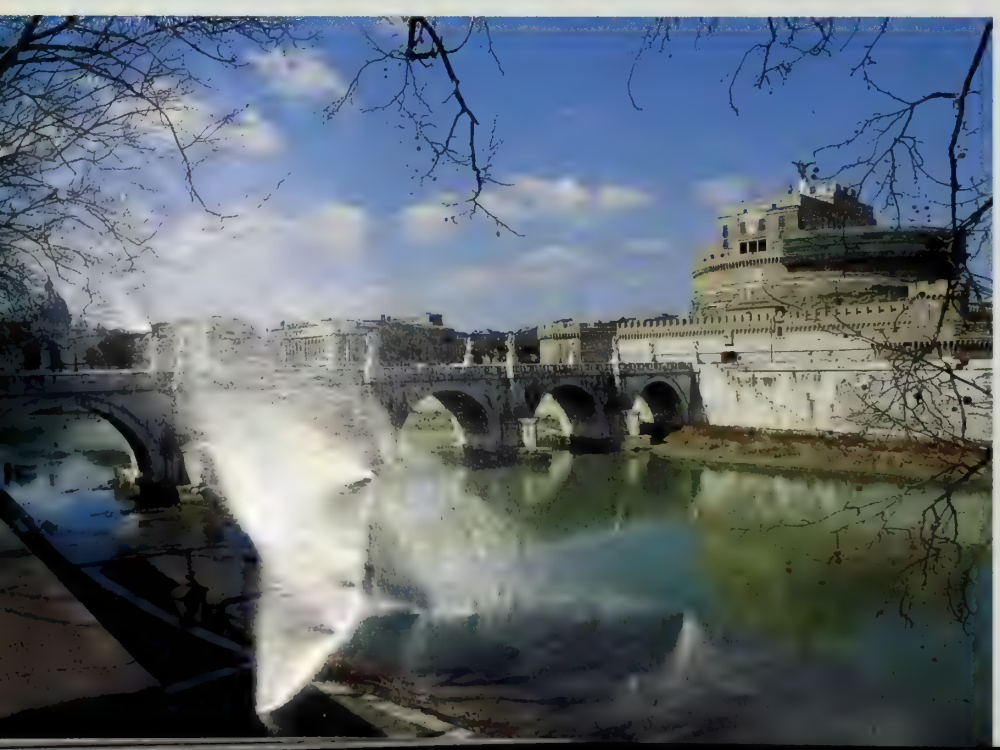
BELOW: Eglomise mirror panels below marble busts are featured in the Galleria Borghese, an auction house in the 17th-century Palazzo Borghese and a frequent destination for Wright. "It's the most opulent setting for an auction I've ever seen," he says.



Rome is usually the longest stop on his two-week buying trips, which begin in Paris and generally include various combinations of such cities as Nice, Genoa, Turin, Florence, Naples and Milan.

Wright's attraction to things Roman is twofold. He believes that just as the city's terrain, climate and sensibility are sympathetic to southern California, so too are its decorative arts: "Italian villas in Beverly Hills have become fashionable," Wright observes. "Italy is very relevant right now: The colors, the strength and overscale quality of the furniture, the exuberance, the whimsicality—they all work beautifully there." Then there is his plain, pure love of the city: "It has a sophistication, a relaxed feeling; it's very human," he says. "And the people are so warm." Despite his initial skepticism about the more casual Italian style of doing business —"People would always say, 'Don't worry, things will arrive, things will work out,' but I *did* worry, until, of course, they worked out"—the designer describes his business dealings as "wonderful."

When the shops open at ten o'clock, Wright is at the door. He works straight through until one, when the shops close for the afternoon—"which is heaven, since you're forced to take a break, to eat well, to absorb the city," he says. He begins again at four and continues until seven. Often, if Wright is trying to fill a day, a dealer will stay open even later. Around nine, he returns to his hotel, does a "quick change" and is at dinner by



LEFT: The fortresslike Castel Sant' Angelo was begun in 135 by Emperor Hadrian as a mausoleum for himself and his family. The Sant' Angelo Bridge, whose main arches date from 136, is adorned with Baroque angels by Bernini.



LEFT: At the Palazzo Massimo Lancellotti, which houses the Rome office of Christie's, Wright stands by a monumental marble bust.

nine-thirty or ten (Nino's is a favorite restaurant). The designer tries to attend at least two auctions while he's in Rome, at either the Galleria Borghese, which is housed in a grand seventeenth-century palazzo and is worth a visit, if only to see its rich interiors, or Christie's, which is on the Piazza Navona. He always allows himself at least one free day in Rome to explore something personal, such as the Capitoline Museum or the Sistine Chapel or the Vatican treasures, but even his "personal" destinations are full of lessons for the ever-curious Wright. "These trips," he points out, "are not as relaxed as people tend to think."

The designer seldom sets out with a particular shopping list in

"Italy is very relevant right now: the colors, the strength and overscale quality of the furniture, the exuberance, the whimsicality."



ABOVE: At Roberto Boccalini, a small shop dealing in rare books, maps, prints and watercolors, Wright holds a 19th-century watercolor illustrating the eruption of Mount Vesuvius.



LEFT: At Francesco Cirincione Antiquario, Wright discovered Fabiola and the Slave, *a 19th-century Roman work by Cesare Maccari. "The shop is open irregularly," says Wright, "but he is one of the finer dealers in Rome."*



LEFT: The designer strolls along the Via Giulia, which runs parallel to the Tiber. Planned by Pope Julius II in the 16th century as part of Bramante's project for a new capital, it is today known for its antiques shops and art galleries.

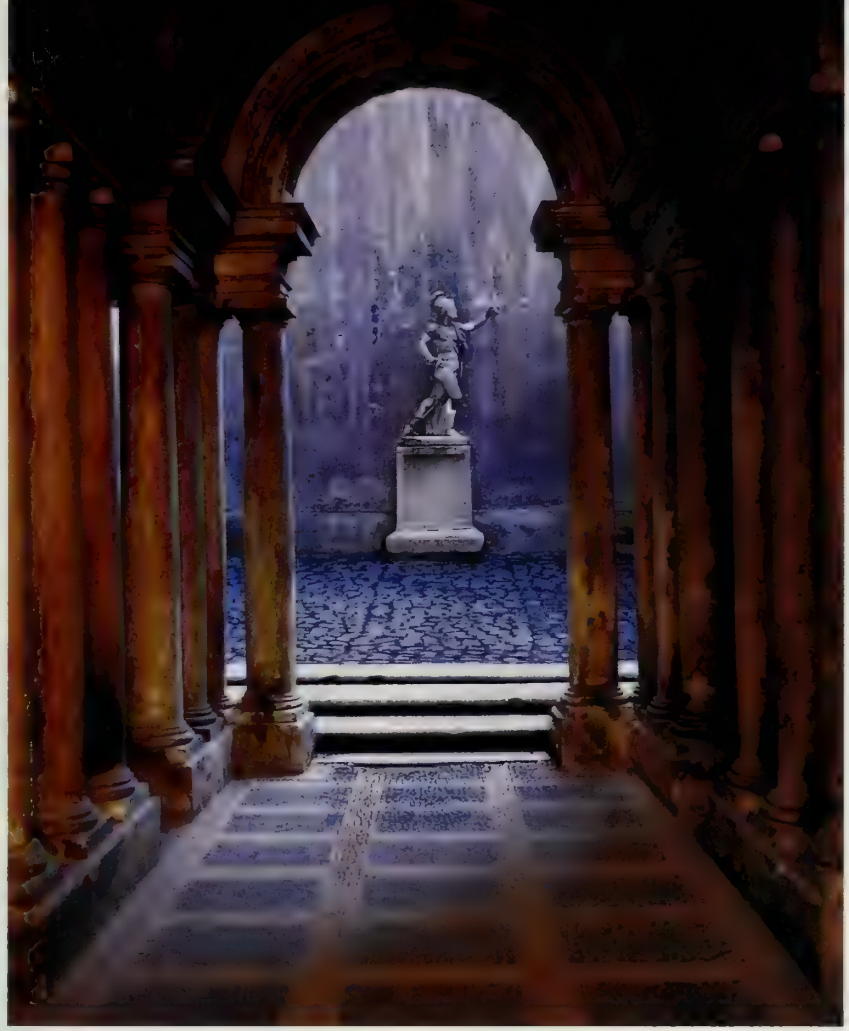
BELOW: A favorite shop along the Via Giulia is Guido del Borgo Antiquario, where Wright found a marble cameo plaque carved with a figural representation of the American continent.



mind. He leaves himself open, but he is usually most drawn to "characteristically Roman" objects. These include strongly architectural furniture, with such details as fluted legs, acanthus leaves and bold carving; furniture with painted finishes; sculptural chairs; antiquities ("although they're virtually impossible to export; we buy most of them in France and England"); and garden ornaments. Wright is especially partial to mirrors: "I find they can do the job of a painting for much less money," he says, adding, "Gilt, Venetian glass or *faux-marbre*, they can create a real fantasy in a room." For his own collection, Wright assiduously searches for Neapolitan gouaches depicting an erupting Mount Vesuvius. One source for



RIGHT: In [illegible] *del Borgo's assistant* [illegible] *which, he observes, "are* [illegible] *great quality and subtlety. The* [illegible] *painting in the background* [illegible] *18th century.*



RIGHT: What Wright calls "one of the most ingenious examples of trompe l'oeil in existence by Borromini" is found in a courtyard of the Palazzo Spada. The diminishing size of the columns and the angle of the arches create the illusion that the gallery is longer than it is.

these is Roberto Boccalini on the Via del Banco di Santo Spirito.

Rome's antiques dealers are, for the most part, clustered in three distinct areas. Wright usually makes a beeline for the Via Giulia, which he calls "the most beautiful antiques street in the world." Lined with about thirty shops, it runs parallel to, and just a block away from, the Tiber, which cools the street with its gentle river breezes. In the evening the Via Giulia is virtually free of traffic and illuminated by torches, small dishes filled with burning oil that summon up images of an earlier, moodier, cobbled, hoof-clacking Rome. Between the palazzi, tangles of grape ivy and glimpses of ancient Roman sculpture hint at the city's hidden gardens. And all along the street are a variety of shops. Some deal in rare books, some in contemporary art, but the majority offer decorative arts of superb quality. Guido del Borgo's store is one of Wright's favorites because of the whimsicality and originality of the owner's eye.



A very different antiques neighborhood is found near and along the Via dei Coronari, not far from the Piazza Navona. "It is not a posh street," Wright says, "but it's certainly worth seeing. The shops are of a lesser quality, but you can find an interesting bargain or a little discovery." Like the Via Giulia, the Via dei Coronari is filled with as many as thirty shops. The designer always tries to visit Alessandro Lombardi Antichità for the engaging clutter of his store, although he insists that "you have to do them all—you have to do everything."

The most high-end antiques neigh-

LEFT: Wright inspects an 18th-century Venetian mirror outside Alessandro Lombardi Antichità. "It's one of the many small shops along the Via dei Coronari with a varied stock. One can always find something amid the clutter."

borhood in Rome encompasses two parallel streets, the Via del Babuino and the Via Margutta, which run between the Piazza di Spagna and the Piazza del Popolo. Wright is especially fond of Arturo Ferrante Antiquario ("a rigorously elegant stock") and Amedeo di Castro Antichità ("Mrs. di Castro has an exquisite eye"), both on the Via del Babuino, but he reserves special enthusiasm for Galleria Antiquaria F. Tuena on the Via Margutta.

The gallery overlooks a private courtyard that Tuena has filled with classical Roman, Renaissance and nineteenth-century sculpture, objects and architectural elements, but filled in a very idiosyncratic way: The collection has been scattered across the gravel courtyard, which is enclosed by old iron gates and overgrown with



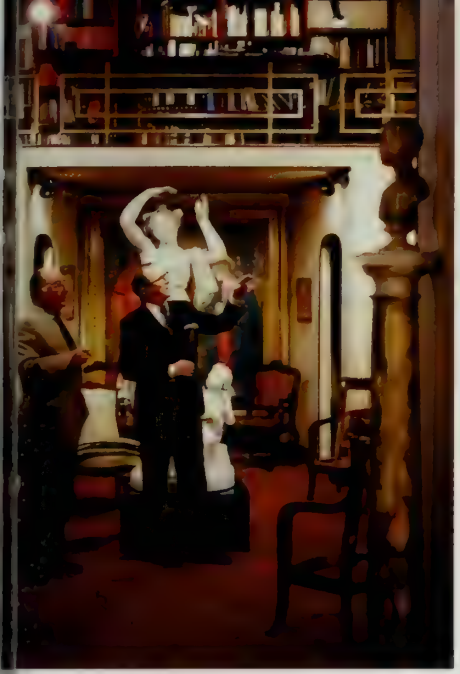
RIGHT: Descending from the church of the Trinità dei Monti and an Egyptian-style obelisk are the Spanish Steps. At their base is the Piazza di Spagna, which was named in the 17th century, when the Spanish ambassador to the Holy See lived at the Palazzo di Spagna.



ABOVE: Near the Spanish Steps on the Via del Babuino is Arturo Ferrante Antiquario, where Wright looks over an 18th-century French gilt sculpture possibly made to complement a clock. "Mr. Ferrante has an elegant stock," he says.



RIGHT: At Amedeo [illegible]tro Antichità, elsewhere on the Via del Babuino, Wright and Mrs. di Castro examine a circa 1780 inlaid commode from Lombardy. [illegible] maintains superb pieces in a beautiful setting, he notes.

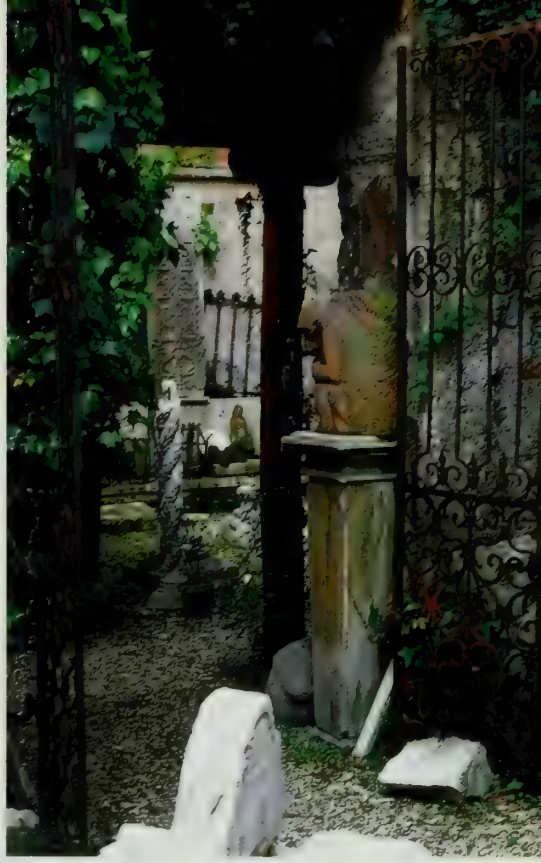


ABOVE: At Galleria Antiquaria F. Tuena, Wright stands with Federico Tuena before a 19th-century figure by Adamo Tadolini. "The gallery is one of the most consistent and offers some of the highest-quality objects in Rome."

ivy and shrubs and vines. "It looks like an excavation," Wright says. "It seems uncared for, abandoned—and it is the most inspiring garden I've seen in all of Rome."

So inspiring, in fact, that Wright has set out to duplicate it in a former landmark building that he and his partner recently acquired and renovated in Los Angeles as an extension to Quatrain. Built by Arthur and Nina Zwebell, the husband-and-wife collaborators who designed eight courtyard buildings in Hollywood in the 1920s, the Spanish-style Andalusia has a hedged courtyard at the rear where Wright has re-created his own version of the Gallery Tuena's "excavation." There, by appointment, he can show clients his collection of classical and antique stonework—French and Italian chimneypieces, garden sculpture and architectural fragments. There, too, he can leave his apartment and take evening strolls in a courtyard that evokes his beloved Rome.

Trying to capture the city's elusive spirit, Henry James wrote in 1873, "The blessing in Rome is...that the general air so contributes to interest, to impressions that are not as any other impressions anywhere in the world." The impressions in Craig Wright's courtyard may not be precisely Roman, but after so many careful visits, after such respect and affection for the city, surely the memories will be. □



ABOVE: The courtyard garden at F. Tuena is filled with ancient treasures. "It's typically Roman to see such a collection of antiquities scattered about a garden," Wright remarks.

CRAIG WRIGHT'S RECOMMENDATIONS IN ROME

Libri e Stampe Antiche di Roberto Boccalini
Via del Banco di Santo Spirito 61
686-59-44

Guido del Borgo Antiquario
Via Giulia 8
687-98-17

Amedeo di Castro Antichità
Via del Babuino 77–78
679-03-93

Christie's
Palazzo Massimo Lancellotti
Piazza Navona 114
687-27-87

Francesco Cirincione Antiquario
Via del Clementino 92
687-36-73

Arturo Ferrante Antiquario
Via del Babuino 42–43
678-36-13

Galleria Borghese
Palazzo Borghese
Via di Ripetta 117
687-64-58

Alessandro Lombardi Antichità e Arredamento
Via dei Coronari 29 and 231
654-78-23

Phoebus Antichità
Largo Febo 18
654-28-73

Galleria Antiquaria F. Tuena
Via Margutta 53b
679-51-16





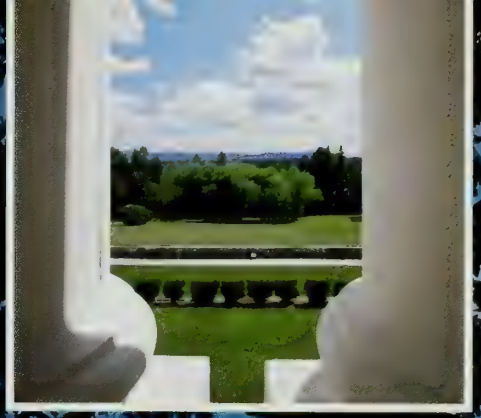
The historic mansion of Bellefontaine, designed in 1897 by Carrère & Hastings amid the Berkshire Hills, is today the centerpiece of the Canyon Ranch spa in Lenox, Massachusetts. ABOVE: Sloping lawns and a reflecting pool lead to the guest entrance.

At the turn of the century in a dining room accommodating forty, financier Giraud Foster and his even wealthier wife, Jane, presided over fancy dinners presenting a minimum of seven courses, beginning with potage and ranging through poultry, roast meats and side dishes before liveried servants lugged in the dessert trays and coffee.

These days, guests start with lettuce and finish with frozen yogurt. In an ironic twist of fate, the Fosters' Lenox, Massachusetts, residence, Bellefontaine, once the site of candlelight gorging, now forms the centerpiece of a health spa. After making a success of their Canyon Ranch in Tucson, Arizona, Mel and Enid Zuckerman came to the Berkshires to bring their

BELOW: Mel and Enid Zuckerman, who created the original Canyon Ranch, in Arizona, called on the architecture firm Jung/Brannen Associates to restore the mansion.





INSET: From the mansion's south façade are views over lawns and beyond to the Berkshires. The portico columns were reconstructed in steel and fiberglass.

CANYON RANCH EAST

A Historic Mansion Is the Centerpiece of a Berkshires Spa

ARCHITECTURE BY JUNG/BRANNEN ASSOCIATES INTERIOR DESIGN BY LYNN WILSON ASSOCIATES
LANDSCAPE ARCHITECTURE BY BEN FIEMAN TEXT BY MANUELA HOELTERHOFF PHOTOGRAPHY BY RICHARD MANDELKORN

THESE PAGES: Bellefontaine, once the summer "cottage" of financier Giraud Foster, was built to recall the Petit Trianon at Versailles. The library has been restored, and two ground-floor rooms now serve as the dining rooms. Over the course of the renovation, the architects repointed the existing brick, cleaned the stonework and replaced all of the windows.



The library, the only room in the mansion left unscathed after a 1949 fire, looks much as it did at the turn of the century, with Italian-marble trim, crystal chandeliers, and bookshelves and moldings of mahogany. Lynn Wilson Associates oversaw the interior design of the library, which is now a sitting area for guests.

food-and-fitness regimen to a steadily growing clientele. The original mansion, designed in 1897 by Carrère & Hastings in a style distantly reminiscent of the Petit Trianon at Versailles, is today surrounded by a fitness center and a one-hundred-and-twenty-room inn open year round.

Canyon Ranch is just another example of how things have changed in the Berkshires since the Gilded Age, when millionaires would congregate in gargantuan summer "cottages" hoping to renew themselves in time for the rigors of New York's winter season. Two wars, the Depression, income tax and other calamities have taken their toll. A fire incinerated nearby Shadowbrook, where a Foster neighbor, Mrs. Anson Phelps Stokes, fussed over her one hundred rooms. A theater company now performs at the Mount, Edith Wharton's grand Georgian-style house, where the wealthy novelist once wrote (among other things) a thank-you note to the Fosters. They had sent her some peaches and nectarines to announce the birth of their son, "Boy" Foster, who, judging by contemporary photographs, never refused seconds.

In their gracefully informative pictorial history of the mansion, Carole Owens and Amy Zuckerman (the owners' daughter) open the door on life at Bellefontaine and Lenox at a time, to quote a period etiquette book, "when acquiring an air of dignity and distinction [was] considered the obligation of the wealthy." Bellefontaine was not the biggest of the Berkshire cottages (a mere thirty-five rooms), but it was surely the most formal. A colonnaded portico looked south over manicured gardens; to the north, the view fell agreeably over a reflecting pool with another portico. Finished

The interior designers chose country French furnishings and fabrics for the dining rooms, whose French doors open onto the lawn. Guests at Canyon Ranch select from a menu high in carbohydrates and low in fats. Chair fabric, Schumacher. Drapery fabric, Clarence House.





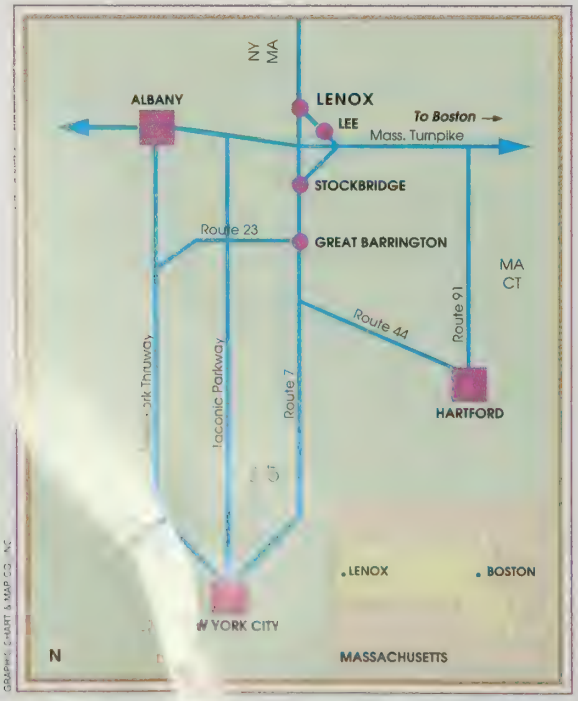
The country spirit extends to the guest rooms, which evoke the style of Colonial New England. Jung/Brannen designed the white clapboard inn, which has 120 rooms and luxury suites, to remain consistent with the formal classicism of the mansion.

the same year Carrère & Hastings embarked on the design of the New York Public Library forever associated with its name, Bellefontaine embodied the firm's fondness for the château style down to the furniture stuffed into every room. When the middle-aged "Boy" (Giraud Van Nest) Foster sold Bellefontaine soon after his father's death in 1945, the auction dispersing most of the house's contents required four days.

With that, Bellefontaine's fortunes declined quickly. Only the wood-paneled library and the charming, intimate rotunda survived a fire in 1949. Recycled into a Catholic boys' school, the mansion consequently underwent further changes, none for the better. Looking at gloomy photographs from the 1980s, one does not immediately reach for comparisons with Marie Antoinette's hideaway at Versailles.

"It was more like a bombed-out Bronx warehouse," says Mel Zuckerman, remembering his first visit to Bellefontaine. "Water filled the basement, and I'm sure I saw a rat," adds Enid Zuckerman, who found herself hip-deep in snow when she ventured upstairs. "The windows were open; draperies billowed in the wind. It was quite sad, though one could see the beauty."

But the couple had been thinking about opening a second Canyon Ranch—many of Tucson's visitors came from the eastern seaboard. Not much later, they purchased the



GETTING ALONG AT THE RANCH

Life at Canyon Ranch is more than exercise classes and herbal wraps: The property's 120 acres of rolling woodland are crisscrossed by trails for hiking, walking, biking and, in winter, skiing. And the historic town of Lenox has such cultural attractions as Tanglewood (the Boston Symphony's summer home); Jacob's Pillow Dance Festival; the Mount, Edith Wharton's grand estate; and the Berkshire Theatre Festival. For information on rates and reservations, contact Canyon Ranch, Bellefontaine, Kemble Street, Lenox, Massachusetts 01240; (800) 742-9000.

one-hundred-and-twenty-acre estate. "I suppose I shouldn't admit to having contemplated dynamite," says Mel Zuckerman, who instead hired the Boston-based architecture firm Jung/Brannen Associates to return the historic mansion to use (for dining and offices) and to add the spa and an inn for guests.

Jung/Brannen was familiar with the site, having worked with an earlier developer who had wanted to convert the property into condominiums. "What we saw was essentially a shell, vacant for five to ten years, stripped of its finishes except for the library," says Paul Francisco, the architect in charge. The grounds were similarly untended. Excavation work turned up, among many decorative fragments, some of the statuary the Catholic brothers had buried as either unseemly or difficult to maintain. The nude marble goddess in front of the spa emerged from the reflecting pool.

Enid Zuckerman remembers suggesting that the architects strive for a New England look while considering the mansion. Beyond that, the placement of new structures was largely determined by local planning restrictions. "We couldn't build within two hundred feet of the mansion and had to maintain a hundred-foot buffer between mansion and street; protected

continued on page 80



LEFT: A 19th-century French figure original to the property is set before one of the glass-enclosed walkways linking mansion, inn and spa.

RIGHT: The garden in front of the inn was redesigned in the spirit of the 1890s by landscape consultant Ben Fieman, who worked with the Zuckermans in updating the grounds.

BELOW: The three-story, 100,000-square-foot spa complex, designed by Jung/Brannen with interiors by Lynn Wilson Associates, features tennis courts, a track, exercise and equipment rooms and facilities for massage and sauna. Iron furniture and tilework surround the pool.





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wetlands squeezed us on the other side," explains Francisco. "What became the challenge was to satisfy the law and go beyond it to make the new structures respectful of the estate."

This has been achieved to a remarkable degree. As visitors drive up a small hill to the inn, the mansion appears dominant on its slope, with the inn and spa placed at the back. By cleverly making use of the grade, Jung/Brannen essentially obscured the immensity of the indoor tennis courts inside the 100,000-square-foot spa. And the glassed-in walkways that link mansion, spa and inn pull together the disparate components while at the same time providing shelter when the weather turns cold.

Visitors never need to step outside. After they arrive at the inn, a second, considerably more elaborate three-part check-in awaits at the spa itself. Blood pressure is taken and guests are asked about their goals—which are in most cases connected to the scale they stand on—after which the processing continues with the more amusing program adviser. Some guests are very interested in very low-impact activities, possibly along the lines of an herbal wrap.

The wraps, in dimly lit unadorned cubicles, music tinkling in the background, take place on the spa's main floor. On the floors below are the pool, six gyms and the exercise rooms. The connecting staircase, skylighted and spacious, seems to function well as a meeting place for guests, who gather there to down some of the ten glasses of water recommended as part of the daily regime. The men's and women's locker rooms each contain a sauna, Jacuzzi and a lounge ar[illegible]a. From the glass-enclosed equip[illegible]t room there are views of the in[illegible]pool, trees and lawns. Whenever [illegible], the architects connected in[illegible]tly with the landscape.

W[illegible]ould that nature itself could respond appreciatively. So far, the spa has failed to nurse along the ivy Jung/Brannen expected to cover the partly clapboard walkways or the naked trellis behind the rebuilt reflecting pool. But all that is forgotten when one stands on the portico overlooking the great lawn with the Berkshires in the distance. This southern façade required the most attention. The Corinthian columns had been destroyed in the fire and replaced with an ugly brick wall. "Fortunately, we found a magazine with the original drawings in the MIT architectural library," says Francisco. Only close inspection reveals them to be reconstructed of steel and fiberglass.

The design of the interiors was left to the warm touch of Lynn Wilson Associates. It is a bit disappointing to find a gas-operated fireplace in the check-in pavilion, but the sitting room, with television and green views, is comfortable and pleasant. Country-style furniture provides the design theme in the guest rooms; pastels prevail in the spa, augmented in the walkway by uplifting thoughts ("Take care of your body; if you don't you may not have a place to live").

But the library itself couldn't be more welcoming, testimony to the elegance that was once naturally assumed to be essential to the cottage style. "It was in surprisingly good condition," recalls Francisco. "All we had to do was polish the wood and add sprinklers and heating." Nowadays, the library sees its heaviest use during the "mocktail" hour, when nonalcoholic drinks are served to guests before a healthful dinner of complex carbohydrates. (One panicked guest left the yellow pages open to Pizza Takeout.) No cranberry slush has ever been quaffed in more gracious surroundings. "Once I wished the mansion hadn't been there," Mel Zuckerman says. "Now I'm very pleased." □

"I suppose I shouldn't admit to having contemplated dynamite," says Mel Zuckerman.

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THE DESERT DE RETZ

Reawakening an 18th-Century Garden of Ideas

By Michael Webb

TWELVE MILES WEST of Paris, in the forest of Marly, is a legendary but little-seen landscape garden: the Désert de Retz. It was created on the eve of the French Revolution by the chevalier François Racine de Monville, a rich and romantic dilettante. Miraculously, he survived the Terror, after being arrested on charges of sybaritism, and eventually died at home in 1797, reputedly in the arms of his young mistress. He would be happy to know that his beloved garden survived decades of neglect and is being restored to its original state.

In the eighteenth century, *désert* signified an enclave in a larger park, and de Monville's garden served as a refuge from the gilded prison of nearby Versailles. His guests were drawn from the court and those who danced attendance on the king. Marie Antoinette found inspiration there for



The Désert de Retz, a long-neglected garden situated in the forest of Marly outside of Paris, is now being fully restored to its original 18th-century splendor. ABOVE: The 75-foot-high broken column is a four-story house that was constructed with rooms opening onto a spiral stair. BELOW: The Temple of Pan reflects the garden builder's interest in the classics and ancient civilizations.



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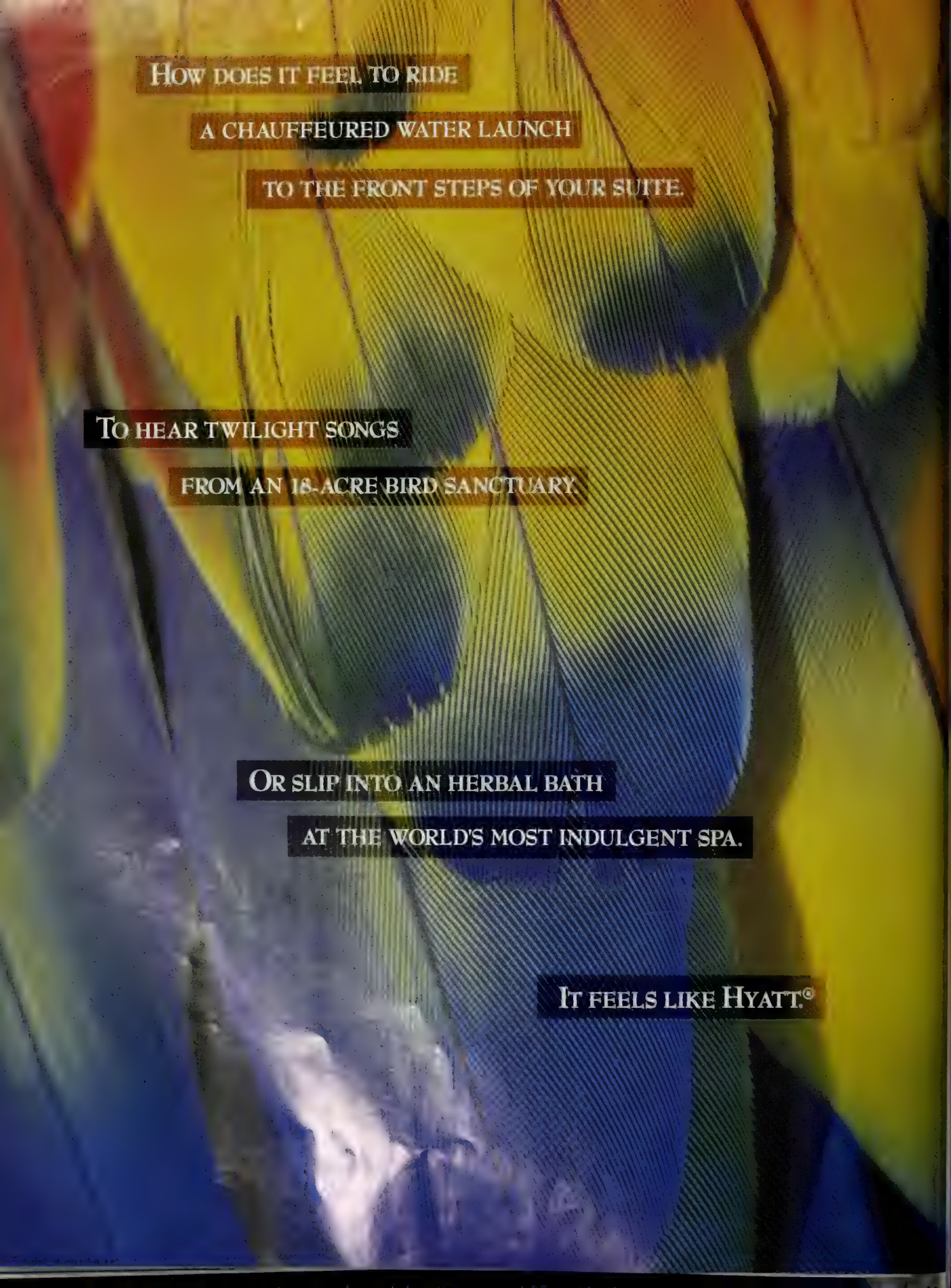
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Reawakening an 18th-Century Garden of Ideas
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RIGHT: Chevalier François Racine de Monville dotted the Désert with a variety of follies. The array of imaginative structures included a stone pyramid that served as an icehouse.

her rustic hamlet; Gustav III of Sweden commissioned plans to guide the architects of his country retreats at Drottningholm and Haga (see *Architectural Digest*, October 1990). Louis XVI, an unwilling captive of protocol, must surely have paid a visit. They entered from the forest, through a grotto guarded (according to a contemporary engraving) by statues of satyrs holding flaming torches. Within de Monville's hundred acres they found a three-dimensional re-creation of a Hubert Robert landscape with ruins.

Ancient and exotic trees framed this romantic vision. An obelisk and an icehouse in the form of a pyramid, a Temple of Pan and a classical theater evoked antiquity. There was a genuine ruin of a Gothic cathedral and a fanciful Chinese house. A painted Tatar tent, which prompted Gustav's version at Haga, occupied an island. Towering above these follies was the seventy-five-foot-high broken column.

Blaikie, a Scottish gardener employed on rival estates, deprecated de





"The abundance at the Retz is that of a dream, a fairy tale, an imaginary island," Colette wrote of the garden, which was declared a historic monument in 1941. ABOVE: Gustav III of Sweden commissioned engravings of the Désert's buildings and created a version of the Tatar tent at Haga. RIGHT: Ruins of a Gothic cathedral were brought to the Retz.

An obelisk and an icehouse in the form of a pyramid, a Temple of Pan and a classical theater evoke antiquity.

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Monville as "a pretended connoisseur [who] had made his Chateau in the form of an old round tower with a Staire in the Middle surrounded by flower-pots which made a tolerable agreeable effect." The prince de Ligne was more impressed, likening it to "a fragment from some colossal building which, like the Tower of Babel, had provoked the wrath of God." And Thomas Jefferson, who succeeded Benjamin Franklin as the American ambassador to France, recalled his visit of 1786 in a letter to his companion, Maria Cosway. "How grand the idea excited by the remains of such a column!" he wrote, and he borrowed its floor plan in his unrealized design for the United States Capitol, and for the library of the University of Virginia.

The column contains a basement and four stories of rooms that open onto the spiral stair. In 1792, after de Monville had enjoyed it for only ten years, he sold the estate to an Englishman named Lewis Disney Ffytche. Britain and France were moving toward war, which gave the authorities an excuse to sequester the Désert as alien property. An official inventory recorded that the rooms were draped in hand-printed toile de Jouy, with dove-gray boiseries and furniture. White-marble mantels were carved with acanthus leaves, and there were busts of Franklin and Washington.

De Monville was born in Paris in 1734. Family wealth purchased him a lucrative office—grand master of waters and forests—at the age of twenty-two. Good looks and a sharp wit won him a position in society. When the king protested to his latest mistress that she had slept with de Monville, she excused herself by saying, "But he has such a handsome leg!" He was an accomplished dancer, played the harp with Gluck and was known as the best archer in France. An expert botanist, he imported and cultivated rare plants in the park and its greenhouses. He commissioned two houses in Paris from the visionary architect Etienne-Louis Boullée.

The Désert is the perfect expression of the man and the age. Its plants and buildings were selected by de Monville as an anthology of the natural world and human civilization, much as the philosopher Diderot conceived his *Encyclopédie*. An earlier generation of Englishmen had designed landscape parks such as Rousham, Stourhead and Stowe that reflected their interest in the classics and embroidered on what they had seen in the Roman Campagna on the grand tour. A love of the picturesque, the quest for harmony in art and nature, were widely shared. Other fantastic gardens of the era, like Ermenonville (where Jean-Jacques Rousseau was first buried) and the Parc Monceau in Paris, have survived only in fragments. The Désert de Retz was always unique in its

A Palace By The Sea



scope and complexity, and it has become even more precious as a tangible link to a vanished civilization.

Later owners also lived in the column. They included Frédéric Passy, who shared the first Nobel Peace Prize in 1901. His family maintained the property until 1936. During this time the column acquired new windows and a smoother crown, the theater was turned into a tennis court, and a temple became a sheepfold. New trees were planted to replace those that had died.

And then the park was abandoned. "There is no mowing or pruning at Retz," wrote Colette in the 1950s. "Few of us realize the vigor that informs vegetable life on a soil fed by the fall of deciduous leaves." She predicted the Chinese house was "going to subside into the lake like moist sugar...its panels of fretted wood yielding to the pressure of dog-rose and elder." In 1972 her prophecy was fulfilled. Cyril Connolly, another poet of pleasing decay, called the park "a splendid hymn to ruin." André Breton and his Surrealist friends posed before the ruined column; lovers scrawled graffiti in the Temple of Pan. Other structures—such as the obelisk and the grotto—disappeared into the soil.

The Désert had been classified as a historic monument in 1941, despite the German occupation, but nothing was done to arrest its decline. In 1960 Olivier Choppin de Janvry, who was then sixteen, strayed inside and fell in love with what he saw. He wrote his Ecole des Beaux-Arts thesis on the Désert and, after graduation, was appointed architect in charge of its restoration by André Malraux, the French minister of culture. It was Malraux who had pushed through a law that authorized his ministry to restore classified monuments and compel the owner to pay half the expense if he refused to undertake the work himself. The owner of the Désert resisted for seven years but finally gave in. The protected structures were stabilized in the 1970s, but nothing was done to tame what had become an impenetrable and destructive jungle.

Jean-Marc Heftler, a banker who had seen the photographs in Colette's book, invited de Janvry to join him for a weekend in Normandy. The architect explained how unhelpful the new corporate owners were. "Instead of fighting them, why don't you buy them out?" he responded. They agreed jointly to form a nonprofit company to purchase and restore the Désert, and after four years of negotiation, during which the owners schemed but failed to redevelop the property, they were able to buy the park for the token sum of one franc. That was in 1986, and since then they have raised half a million dollars from individuals and foun-

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Reawakening an 18th-Century Garden
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dations to match the expenditure of the Historic Monuments Commission, which is supervising de Janvry's restoration. They want to raise an equal sum to complete work on all that remains, and then launch a campaign to rebuild the other structures.

The approach is less poetic than it used to be. Instead of emerging from the forest through the grotto—a symbolic transition from the primitive to the civilized—you enter down a rutted path from the farmyard where you leave your car. Once you are inside, it is easy to travel back to the eighteenth century. A thousand superfluous trees were removed to reveal those that survived from the original landscape and nineteenth-century plantings, including a huge linden over four centuries old. The column, its fissures and jagged roofline freshly restored, is now visible across a broad meadow. The painted-metal Tatar tent has been rebuilt on an island in the pond.

The new owners are as proud of their treasure as was de Monville. "Malraux described the Désert as the only intelligent place he knew," recalls Heftler. "It represents all that is fascinating about the late eighteenth century. There was a curiosity then about other cultures and a concern to preserve nature, ideas that are very modern." The Désert will be opened more frequently to the public when restoration is complete, and it will incorporate a research center for historic gardens. Opera, dance and drama will once again animate its theater, just as Beaumarchais and Gluck did in de Monville's day. Today, as then, the Désert offers visitors an alternative to the pomposity and crowds to be found at Versailles nearby. And there is an added bonus: Le Corbusier's Villa Savoye, another French classic newly restored from neglect, is just a few miles away in Poissy. □

For more information, write to the Société Civile du Désert de Retz, La Maison de Joséphine, 6 bis Grande Rue, 78290 Croissy-sur-Seine, France.

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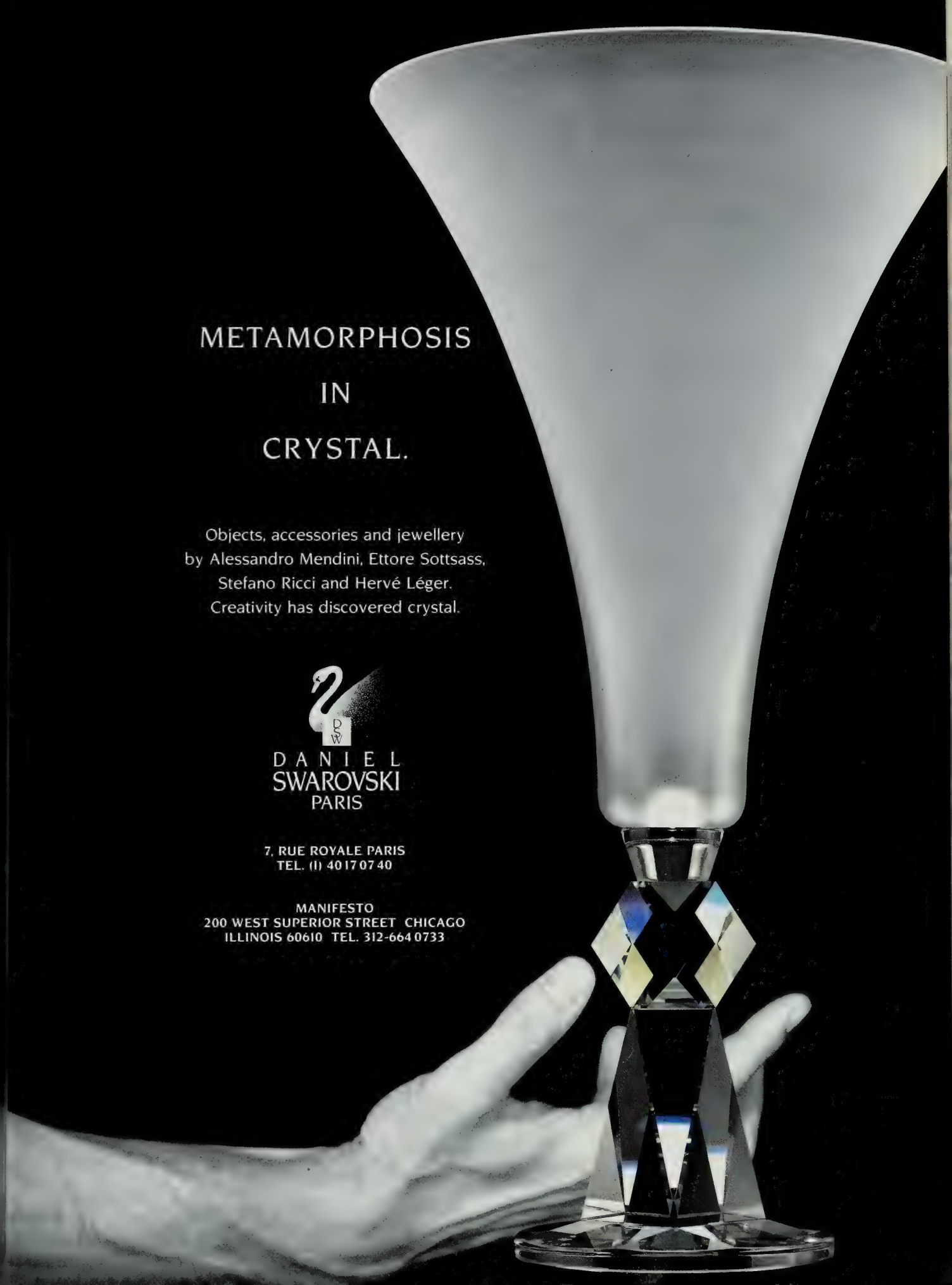
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ART NOTEBOOK: COUNT BERNARD DE CLAVIERE D'HUST

New Canvases Dedicated to Endangered Treasures

By Steven M. L. Aronson



ROB LANG

Not for Clavière mere anatomical reproduction; he must always take that leap into art.

"'Wildlife in Venice' is the theme of my latest project, a series of paintings depicting endangered animals in that magical city," says animalier Count Bernard de Clavière d'Hust (left, in his New York studio with his borzoi, Orlov). "Animals are masterpieces of nature; Venice is a masterpiece of mankind in danger—we are responsible for both." BELOW: "The tiger is done almost to scale," notes the count, whose original works—to be reproduced in limited editions—are five by seven feet.



PHOTOGRAPHY COURTESY COUNT BERNARD DE CLAVIERE

"THERE IS NO shortage of animal painters—there are people who are painting animals on sidewalks all over the world—but they are a very distant breed, my friend, from painters who have chosen animals as their Madonnas, as their water lilies," maintains Count Bernard de Clavière d'Hust, who is himself the best of breed: the preeminent animalier of our age (*The Wall Street Journal* in a recent front-page article went so far as to describe him as "one of the leading animaliers of this century"). Over the long years of his career he has given us pictures that can stand, stretcher to frame, with the masters. But if Clavière has been dubbed the son of Stubbs, it is not totally to his liking. "I'm a modern painter, actually," he insists. "Or rather, a painter who sees the modern from a classical perspective." Just so: Powerfully astride the [illegible] in which, whether he will or [illegible] invariably placed, Clavière yet creates a painter's princely universe.

"I s[illegible]w horses for myself partly [illegible] a horseman," he says. "But that I went on painting them was in gratitude that the horse has been man's greatest companion in history—did we not conquer the world with horses? It is my opinion that the human being is unworthy of the noble horse." Not for Clavière mere anatomical reproduction; he must always take that superb leap into art. "What I wanted was horse the spirit, not horse the look." And spirited his horses are—they canter, neigh, kick gaily, kick up a storm; they gallop, their cream and motley manes steaming, their "rumps shining like mahogany." To other pictures he imparts the energy of inaction, the force of stilled life—the animal's breath fogging the air. Thus have his paintings gone beyond the sentimental and ingratiating, the simply beautiful and falsely nostalgic, penetrating to the heart of life.

The life of an artist, Clavière has always held, must be continuously renewed—by new subjects, new themes. To that end he is now completing a series of monumental paintings, each

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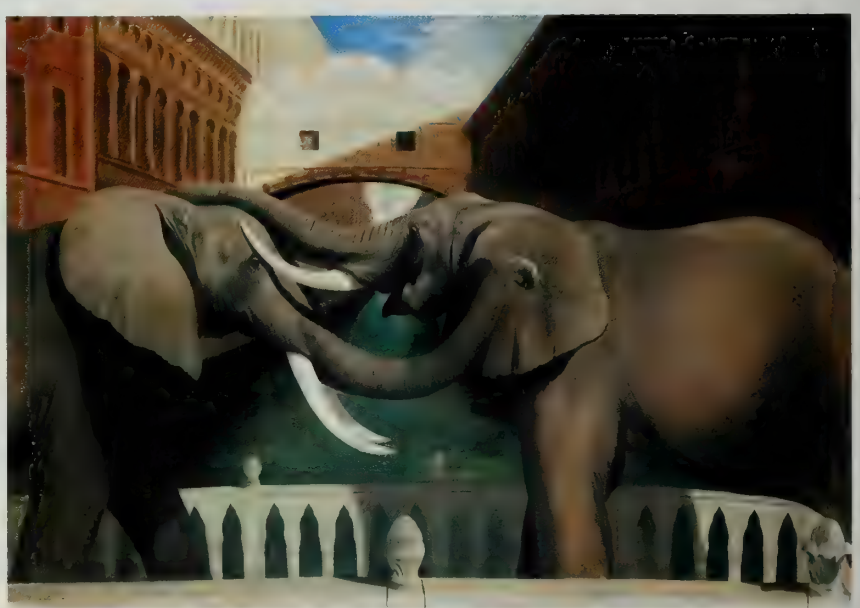
New Canvases Dedicated to Endangered Treasures
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LEFT: "Dolphins are mystical, and we need the mystery of things to keep them alive," says Clavière, who is equally concerned about the threat to the city of Venice. "Today the very survival of Venice, with all its artistic treasures, is at stake."

BELOW: "The elephants took more time to do than the tiger, and the tiger took more time than the dolphins," he points out. "It's a question of details, and it's also a question of volumes and weight. I have to respect anatomy when I paint, but anatomy is not enough—I have to create emotion as well."

of a different endangered species (tiger, elephant, dolphin, wolf, eagle, polar bear, cheetah, panda, rhinoceros, gorilla...) against various Venetian backgrounds. "It was my conception," he says, "to use that masterpiece of mankind, that great maritime city which is now so sorely menaced, to frame those masterpieces of God that are in peril—animals fresh and pure, that represent the last possibility to save the world. We must devote our hearts to defending, protecting and preserving them." (There is to be a deluxe limited edition consisting of two hundred prints, numbered and signed, of each painting, with a small original drawing by Clavière on each print. "That makes over two thousand drawings—imagine!" the artist exclaims. There will also be a standard edition. A portion of the proceeds will be donated to the World Wildlife Fund.)

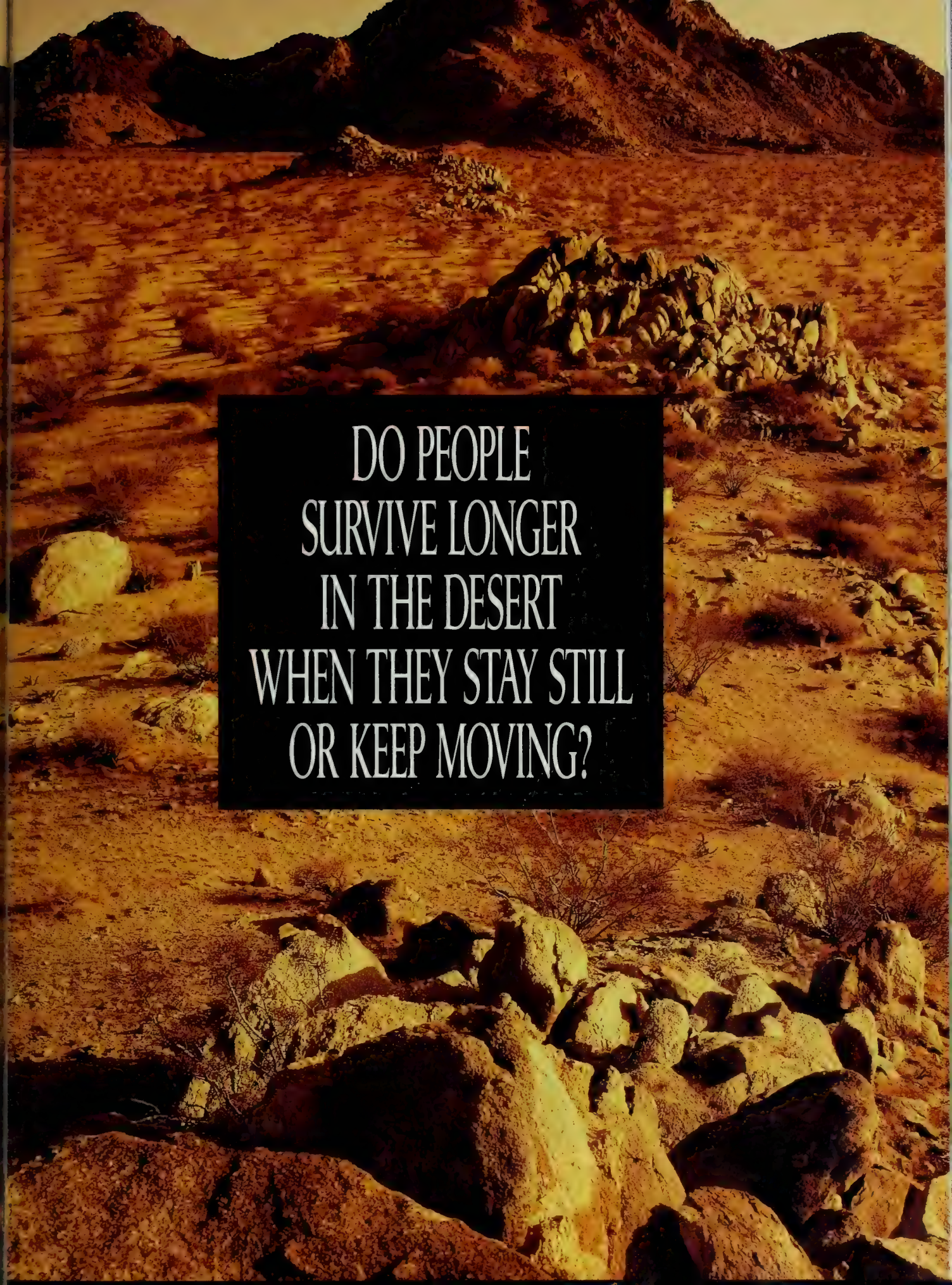


Clavière has understood with Hazlitt that "the strong, implanted tendency of [Venetian] genius must be to the showy, the irregular, the fantastic." The artist's genius has been to fuse [illegible] transcendent fantasy [illegible] dazzling—the painting [illegible] selves that there is an il[illegible]-in-art beyond the ever-diminishing natural world. Few precedents for Clavière's new work come to mind: fantasy elephants in pictures of Hannibal crossing the Alps, and horses and other animals in allegories of Africa—all seeming to belong more to theatrical repertory than to art; certain other Renaissance and Baroque imagery; and, most memorably, that prize of rhinocerotic iconography, Pietro Longhi's eighteenth-century painting *The Rhinoceros in Venice*, now in the Ca' Rezzonico.

Let us examine some of the specimens in Clavière's Venetian menagerie. In one painting, some long-pent tiger paces before the colonnade of a palace; in the foreground lies a discarded mask, a souvenir of the *carnivale*. The tiger, an animal of the shadows, has been painted against the light, and the columns in chiaroscuro transformed into the bars of a cage. "The tiger is usually alone, he is a very *solitaire* animal," Clavière explains. "He is always surprising you, he never appears where and when you expect him. He's an animal of silence, stealth and mystery. He's never in the full light, the tiger."

Another painting displays a duo of dolphins rising in front of San Giorgio; a black gondola carpeted in red glides in the foreground. There is the

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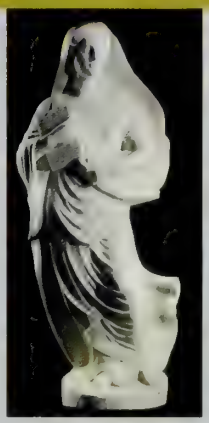


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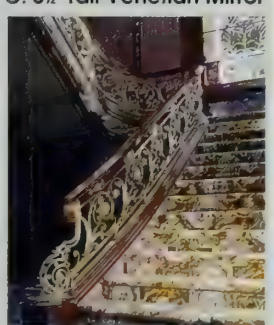
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Count Bernard de Clavière d'Hust
continued from page 96

merest definition between gray sea and gray sky; they "seem to meet half-way," as Henry James wrote long ago, "to blend their tones with a kind of soft iridescence, a lustrous compound of wave and cloud and a hundred nameless local reflections." One of Clavière's dolphins is smiling, the other jumping. "Motion and charm," he offers. "Dolphins are so close to us—and so mysterious at the same time."

In Clavière's wildlife masterwork, two male elephants greet each other in the primordial way—twining trunks over their heads—by the Bridge of Sighs; on the left is the Palace of the Doges. "They are very powerful and peaceful animals, royal animals, and they have received the message of all the animals to join together in Venice to save the world. I have them meet before the Bridge of Sighs, where so many people have suffered so much on their way from jail to death, because I thought, Why not have a lesson of love in front of a lesson of suffering?" Clavière's Bridge of Sighs is suspended in air, looking in fact like a white dove, while his wonderful elephants embody the rhythm of the earth. "The bridge looks so slight compared to those trunks," he says. "Elephants are so heavy, but with the grace of heaviness, *la grâce de la lourdeur*. It is difficult to be so heavy and so elegant—it takes a great soul. They're good, they do their duty, they have a lovely tradition of family values. They are like a human community without the hate." Clavière's elegy to the elephant recalls Ruskin's in *Modern Painters*; the elephant's nobility consists, the great art critic wrote, "not in his insensitive hide, nor in his clumsy foot; but in the way he will lift his foot if a child lies in his way; and in his sensitive trunk, and still more sensitive mind, and capability of pique on points of honor."

In another of Clavière's paintings an eagle perches on top of one of the palaces, at the very zenith of the Piazza San Marco—the whole tangible miracle of Venice, that victorious thing against gravity, floating like a boat below. "We look at the eagle with a man's eye but we look at Venice from that eagle's eye, because an eagle is never at the level of a man," says Clavière runically. "I chose Venice, 'Ocean's Child,' because it is not Italian, it is not European, it is universal. Versailles, for instance, is a marvel of taste and harmony and balance, a fantastic souvenir of the reign of a fantastic king, but it is not necessary. Venice is necessary."

The decisive difference between Clavière and other animaliers is that, while they remain descriptive painters, he is always the painter of an idea. "Painting is mental; compared to that, the execution is nothing," he insists. "But between the moment you have it all in your mind and the moment you start to paint is a world. Yet sometimes I cannot start, I am so afraid—not to be able to reach technically the level of my vision."

Does Clavière, as he paints them with his richening brush, take into account the thoughts that might animate these perishable creatures? Is he thinking about what *they* might be thinking? "I think if you love them you're not too far from their concerns," he answers. □



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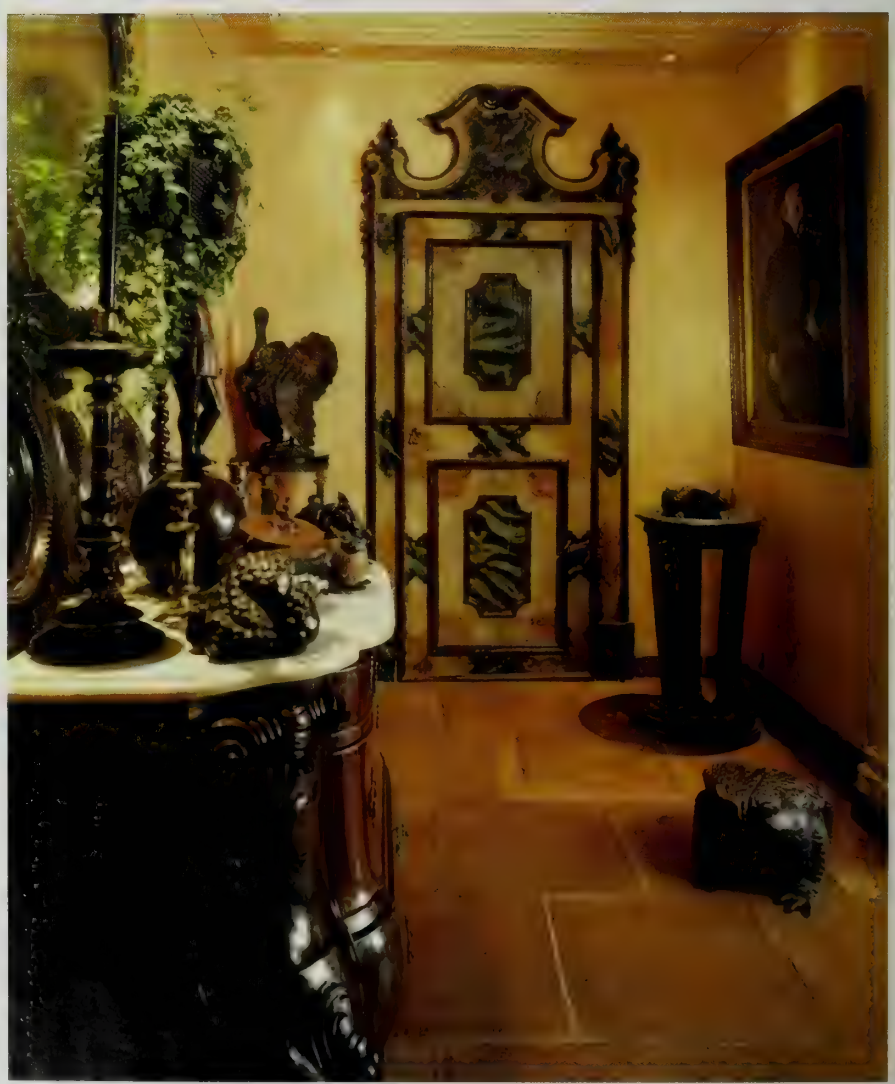
Right Bank Romantic

An Eclectic Eye Informs Antiques Dealer Akko van Acker's Paris Apartment

TEXT BY JUDITH THURMAN
PHOTOGRAPHY BY MARINA FAUST

"THE PARROT IS a divine animal! It talks. It's temperamental, loving and monogamous. If it doesn't have company it becomes very sad." Thus speaks antiques dealer Akko van Acker, Dutch by birth, French by adoption and at heart an unregenerate cosmopolite. His sumptuously eccentric apartment high above Paris is a sort of Mount Olympus, not only for divine Japanese painted-wood parrots but for a rare bronze Pekingese; a pair of exquisite, half-life-size wooden springboks; a lacquered falcon; two eighteenth-century Burmese deer; assorted frogs, elephants and turtles; numerous talismanic monkeys ("People who like parrots usually like monkeys"); and a teapot in the shape of a camel. "I have always adored and collected wildlife, in any material," van Acker says, "so long as the creatures are portrayed alive. I have a kind of horror of those hunting scenes with a bleeding fox, and the still lifes with a dead rabbit draped limply over a table. That's also why I've never kept a pet—real animals have to be free."

The world of Parisian antiques, like that of haute couture, has its own constraints. It is rather like one of those villages in India whose collective livelihood is performing *The Ma-*



ABOVE RIGHT: One of a pair of 18th-century Italian *faux-marbre* doors stands in the entrance hall of antiques dealer and collector Akko van Acker's Paris apartment. "The doors were found before the apartment, and they influenced its Italian-Dutch look," says van Acker (above left), who wore a shirt by designer Ricardo Wilhelmsen. An 18th-century Dutch commode is topped with carved wood bibelots. OPPOSITE: In the living room, an open 19th-century top games table is arranged with 18th-century leather-bound books and a 19th-century portrait.





OPPOSITE: A large 18th-century Italian terra-cotta vase painted in the Chinese Imari style rests next to an antique japanned cabinet in the living room. The 18th-century *faux-marbre* fireplace is from Florence; nearby is a late-18th-century Dutch page's chair. On the antique Persian rug is a Giacometti bronze table.

habharata, and in which every inhabitant is also a dedicated and polished actor. Presence is essential, and one's name instantly connotes a particular style and character.

Van Acker owes his prestige in this elite village to an eye that he describes as "extremely idiosyncratic," and to his "passion for objects with a certain mystery and playfulness, for things that speak to you—a little strangely," he says. "I am, for example, fascinated by a particular genre: objects made by Europeans to imitate

ABOVE: In the sitting area, circa 1830 English chinoiserie snowscapes hang over a table adorned with a 19th-century Japanese bronze Pekingese and a pair of 18th-century Japanese Ho-Ho figures. An antique armature sits in one of the 19th-century Italian cane-back chairs.

BELOW: A portrait of a West Indian governor is mounted above an 18th-century Bavarian painted console in the living room. Venetian vases are displayed with porphyry obelisks and tazzas. On the French walnut sofa table is a flock of late-18th-century carved and painted parrots.









"My life in Paris is very quiet—I do most of my entertaining in the south of France," says van Acker. OPPOSITE: Boiserie in the dining room is a backdrop for Burmese carved wood deer on Venetian wall brackets. In the corners are painted marquises with their original tapestry. The Waterford chandelier is 18th century, as are the Dutch dining chairs. ABOVE: A dining room alcove is highlighted by an 18th-century painted wallcovering. On the Italian console are an 18th-century Italian terra-cotta vase painted in the style of Imari, terra-cotta mandarin figures and 18th-century English treen. The painted-wood mountain goats are Bavarian. Terra-cotta-and-carved-wood deer heads are mounted on the wall.

"I always fall for the same type of thing, the fantasy object with great character."

Imari vases, bamboo and lacquered furniture, painted screens—the classics of Oriental design. Perhaps it's my Dutch trader's blood—the romance of an austere northern people with all that's exotic and baroque. But if you're looking for a conventional collector's item—a signed Boulle commode, for example—you won't find it *chez moi*."

Chez moi for van Acker may mean either his shop on the rue de l'Université or his home on the Right Bank. Both places overflow with Italian, German, Dutch, Swedish, English, Irish, Japanese, Chinese, Austrian and occasionally even some local, that is, French, treasures. In both cases, however, there is a surprising unity to the décor, a coherence that proves, on inspection, to be as emotional as it is aesthetic. Van Acker observes that the criteria for his choices never vary: "I only buy what I'd want to live with if it didn't sell. And I always fall for the same type of thing, the fantasy object with great character."

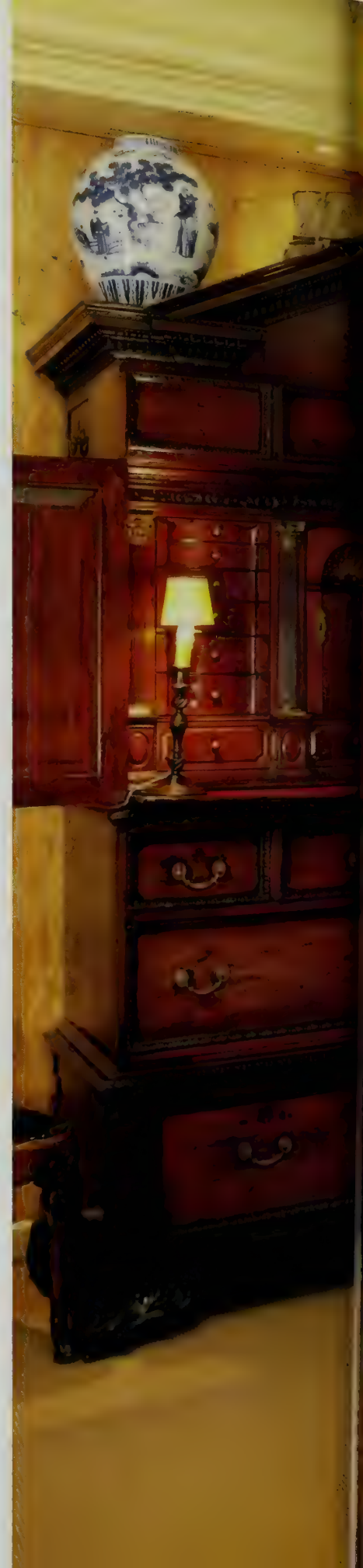
Though the collector no longer wears his love of things French on his sleeve (or in his living room), it was that which seduced him away from Holland twenty-five years ago. Van Acker opened his first shop—in St.-Tropez—in 1967, selling only objects small enough for the tourists to carry home. The Paris shop followed eight years later, but he has maintained his allegiance to the south of France—a villa in the charming village of Ramatuelle, where he spends a few months each year.

The apartment in Paris is in some sense a pied-à-terre. "I fell in love with the light," he declares. "I had been living in a rather somber place that faced a courtyard." But the rooms had not been touched since 1938, and van Acker decided to consider the space "like an empty plot with a marvelous view," he says. "We—the designer Ricardo Wilhelmsen and I, with help from the Paris-based firm Interiors—stripped it nude and built it up again nearly from scratch. We added the moldings, and we broke through a wall to enlarge the living room, discovering in the process some immovable structural posts that—improvising quickly—we turned into columns. Oddly enough, they make the room seem grander, and they give it a sort of Neoclassical balance that we hadn't reckoned on."

Van Acker and Wilhelmsen were "still at the rough-sketch stage" when the dealer decided to use the eighteenth-century palazzo doors that now embellish the entrance hall. "They convinced us to do an all-Italian shell," says van Acker. The fireplace is Italian *faux-marbre*. The floors are Italian terra-cotta tile. The walls in the living room are a burnished Venetian gold that took two weeks to mix. It is a very personal, richly allusive décor, and its impurity strikes an odd note in purist Paris. "But the windows," van Acker notes, "give you as French a look as you could want. And we left them without shades or draperies because we wanted to treat the view like a painting."

Once the shell was intact, van Acker installed his treasures. Flanking a William IV side table are two fine Italian cane-back armchairs with *faux*-rope carved frames. From the same period—the 1830s—are the extremely

continued on page 194



...om gives the illusion of wood paneling. "I bought ... David Hicks, earlier in the collection of Lady ...ker notes. By the cabinet is a circa 1574 ...he blue-and-white jars are late-17th-century ...a 1...-century Dutch marine painting.



Charles Arnoldi in Malibu

The Artist's Sculptural Sensibility Shapes His Oceanfront Residence

ARCHITECTURE AND INTERIOR DESIGN BY CHARLES ARNOLDI TEXT BY PAUL GOLDBERGER
PHOTOGRAPHY BY MARY E. NICHOLS



"It's a box that I can be flexible with, keep adding to and change," says artist Charles Arnoldi of the oceanfront residence he built in Malibu. "I didn't really design it as a *house*." The architecture is characterized by stark geometric forms—like the front façade—and loft-like spaces created by such oversize elements as the 15-by-25-foot sliding glass doors. Palms and a lap pool distinguish the front courtyard.



JIM MCHUGH

ABOVE: "I didn't design the house to be 'finished' when I got done," explains Arnoldi, who frequently spends his weekends there with his wife, Katie Anawalt, and their two children. "It's like an open-ended puzzle."



"The house is extremely light," notes Arnoldi. "But we like living with the sun." ABOVE: The front façade's perforated-aluminum screen doors, which provide privacy, cover the sliding glass doors. OPPOSITE: In a corner of the living room are *vigango* sculptures from Kenya, and an oil painting and an aluminum door made of laminated and sandblasted glass, both by Arnoldi.

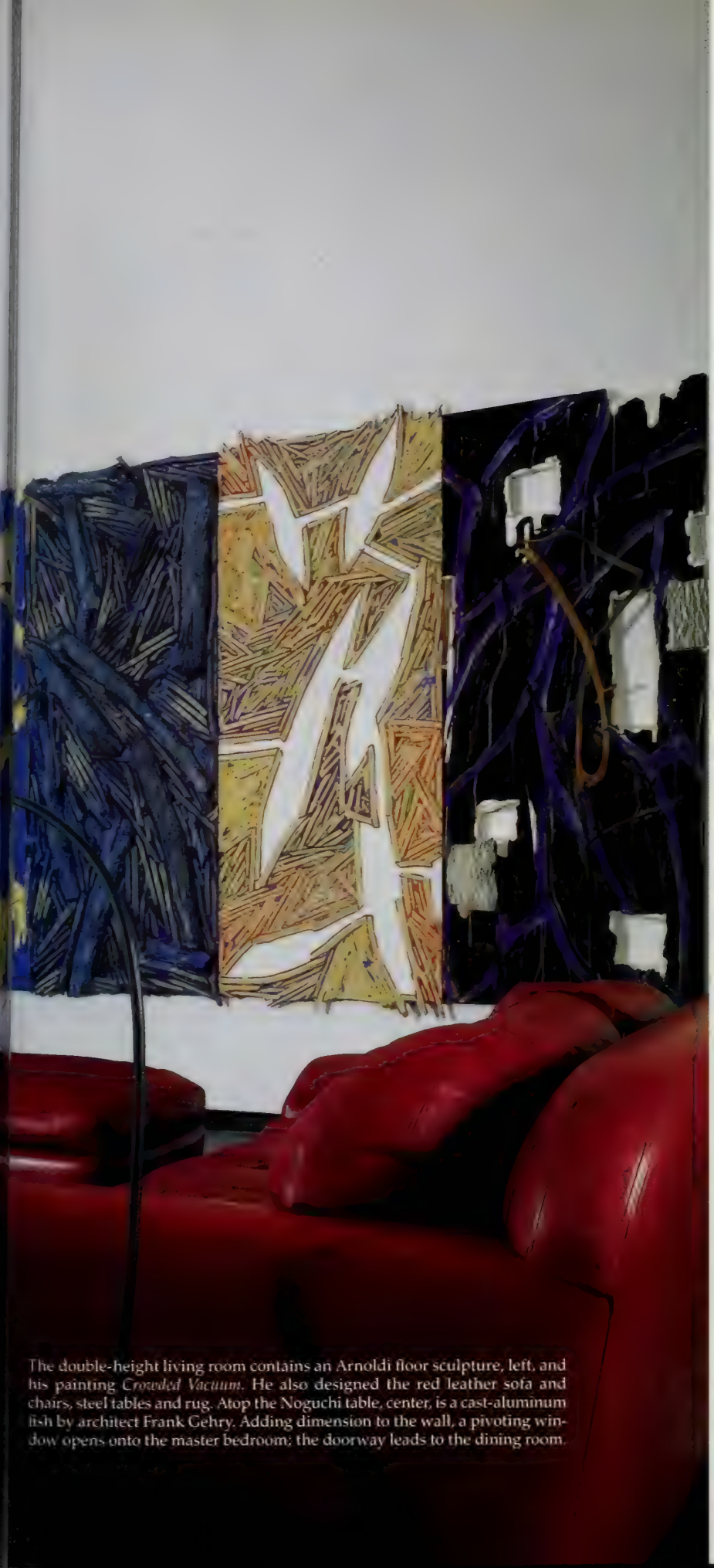
IT IS AT ONCE AN urban loft and an island floating above the sea, at once a structure of tight, disciplined energy and an oasis of utter relaxation. This paradox is the magic of Charles Arnoldi's beach house overlooking the Pacific on the crest of a Malibu cove: It is part SoHo, part Los Angeles, and at the same time it is an escape from everything these places represent. It looks not at all like the typical Malibu house, which tends to be an overdesigned mini-palazzo squeezed onto an oceanfront site; Arnoldi's house perches over the sea from a spectacular cliside site above the beach, and occupies a narrow plot of land with comfort, ease and self-assurance.

Charles Arnoldi is known primarily as a painter and sculptor, but for years he has dabbled in interior and furniture design. He designed DC-3, a restaurant in Santa Monica that was the talk of Los Angeles at its opening a couple of years ago, and one of his closest friends is the architect Frank Gehry. So it was not surprising that when the time came to build on a small chunk of land that had been in the family of Arnoldi's wife, Katie Anawalt, the artist would want to take on the task himself.

"A building project like this is a lot like making a painting," explains Arnoldi. "When you start it, you have in mind an idea that you try to translate into reality. But as the thing starts to take form, it gets its own power going. Initially I conceived of a box, and the interiors came afterward. After I set it on a certain path, it picked up its own momentum."




SERRA



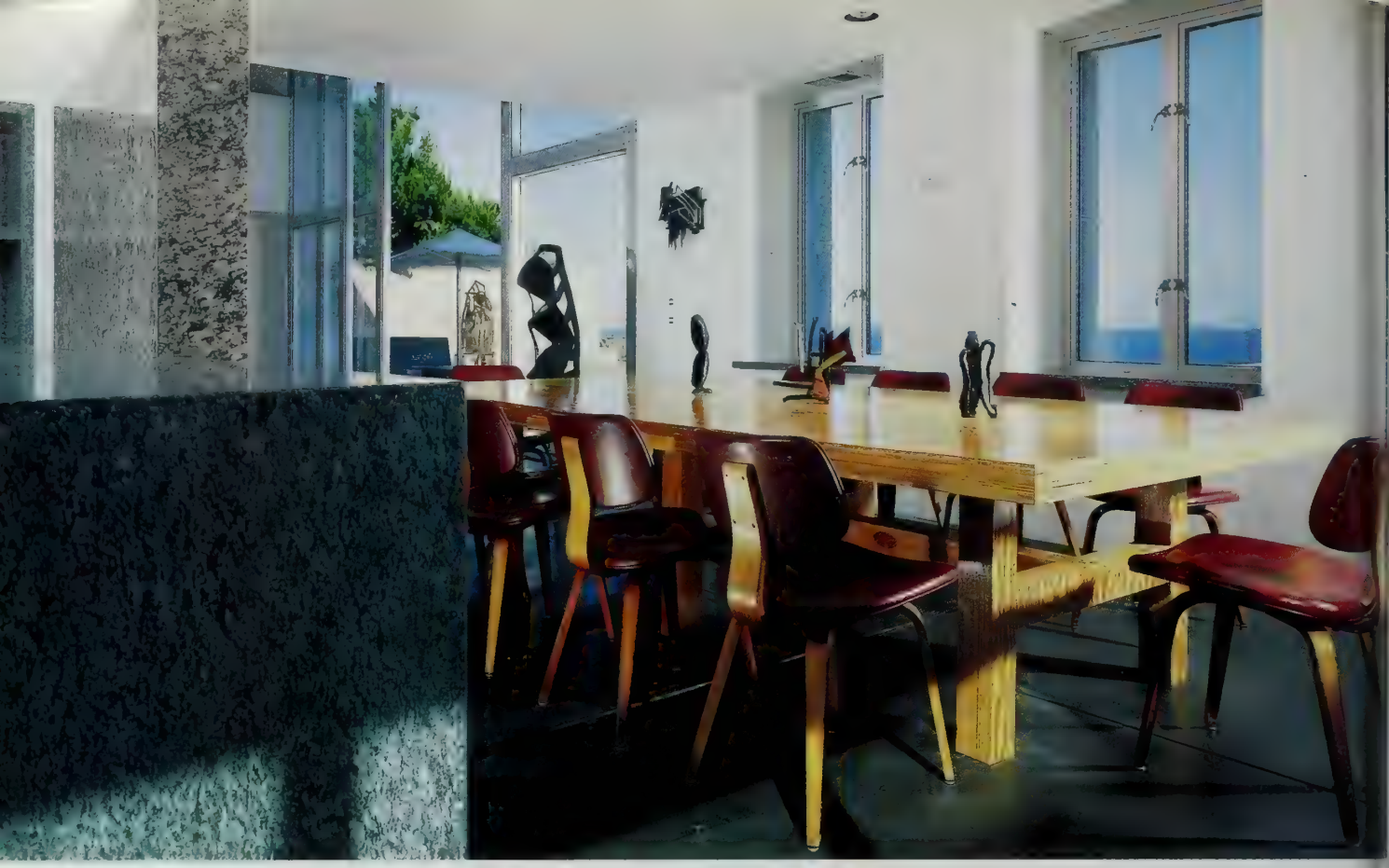
The double-height living room contains an Arnoldi floor sculpture, left, and his painting *Crowded Vacuum*. He also designed the red leather sofa and chairs, steel tables and rug. Atop the Noguchi table, center, is a cast-aluminum fish by architect Frank Gehry. Adding dimension to the wall, a pivoting window opens onto the master bedroom; the doorway leads to the dining room.

What he produced—assisted by architects David Kellen and Tomas Osinski—was a two-story-high stucco box, stark and minimalist in form. "I wanted everything kept to a minimum—I'm not here that often, and I didn't want a complicated house to deal with," Arnoldi says.

But if the design is simple to maintain, its aesthetic is considerably more subtle than the claims of plainness would suggest. The symmetrical front façade, its solidity broken only by a pair of fifteen-foot-high sliding doors of glass, joins with the seventy-five-foot lap pool, a trio of palm trees and a concrete property wall to make a composition that is both blunt and rich, almost in the manner of Mexican architect Luis Barragán.

The doors lead to a double-height room facing out to the sea. (When the doors are left open, it is possible to see right through the house to the ocean, and the whole structure becomes less a solid object than a kind of three-dimensional frame for the Pacific.) The living room is anchored by a large fireplace and chimneypiece of silver-gray raw stucco that rises to the full twenty-foot height of the space; around the fireplace are a voluptuous red leather sofa and chairs designed by Arnoldi. The furniture displays the influence of designer Kolo Moser updated with a slight Milanese air, but it is just right for the huge space, and it provides exactly the soft weight the room needs as a center of gravity.

Softness versus hardness, loose space juxtaposed against a strictly defined frame: These are the themes Arnoldi is exploring, and they become increasingly clear as one moves through the house. To the right of the living room is a dining area (also looking out to the ocean), open to the kitchen, for which Arnoldi has designed countertops and partitions that constitute an essay in sculpted pink and gray granite. The kitchen manages to project a sense of great weight without appearing to give in to the fashion of high tech. Set above these spaces is the master suite, which overlooks the ocean and,



Arnoldi's sculptural aesthetic is evident in many of the house's materials, such as the intersecting gray- and pink-granite slabs that set off the kitchen from the black-concrete-floored dining room. The artist also designed the large plywood table, which complements the leather-upholstered Thonet chairs. The cast-bronze sculptures on the table and the wall are by Arnoldi.

through a pivoting window, the living room. "When you open that window," says Arnoldi, "you have the feeling that you've opened up the internal parts of the house—like an extension." Although most of the trim in the house is metal, the internal window is framed in ash and matches other details and furniture in the bedroom, providing a further dialogue of soft versus hard materials.

When the house was designed the Arnoldis had no children and envisioned it purely as an escape from their main living quarters and studio in Venice. Since then, their family has expanded to include a three-year-old son and a year-old daughter. Arnoldi has been considering ways to rework the other side of the house, which now contains a study [illegible] studio space upstairs, [illegible] the children.

"I've never really been abl[illegible] there anyway," he says. "Th[illegible] thing I can think about there is working on the house and finishing it."

An open stair tower with Arnoldi-designed steps of wood and deep-red steel climbs through the studio side of the house and up to a roof deck. From the roof, the view opens up to embrace not only the Pacific in front but the mountains behind the house, invisible from the interior rooms. The sensation is of being on a platform rotating through the whole scope of the California landscape.

The rear of the house faces a small lawn and then the cliff to the beach, and set against it are several fixed concrete furniture groupings by Arnoldi, sculptural elements in a composition as much as places to sit. This side is asymmetrical, reflecting the arrangement of rooms within rather than any formal order. Yet it is all of a piece with the blunter front facade, and the way in which Arnoldi has maneuvered the symmetrical front into the asymmetrical rear is one of his more deft design gestures. So, too, are the subtle metal strips set into the outside stucco walls at five-foot intervals—they are absolutely critical, for they give the structure scale and texture.

Indeed, in those lines Arnoldi's aesthetic as an artist—and architect—is most visible. Without them, the structure would not be much more than a big box; if they were set at tighter intervals, it would be fussy. The scale is big, strong, but with texture.

The house dances on the edge of funkiness, but it never falls off. Instead, it takes the notion of the loft and pushes it into something that is expansive, even grand, and magnificently serene. Charles Arnoldi's residence in Malibu manages the splendid trick of feeling urban in its sensibility while being in complete harmony with its extraordinary oceanfront site. □



"The view has an overwhelming impact," says Arnoldi. "It puts you in perspective with nature." ABOVE: Works in progress in the second-floor studio. BELOW: The master bedroom features ash built-ins by Arnoldi and a pivoting window like one he remembers from his childhood. "When you lie in bed, you can see Santa Monica," he says. Lamps are by Noguchi; at right, a Corbusier armchair.



Russia's Presidential Dacha

A Country Retreat Outside Moscow Bears Witness to Historic National Dramas



Like Camp David, the presiden[illegible]acha is a retreat for the nation's high officials. During his tenure as president, M[illegible]orbachev often used Novo-Ogarevo for meetings with heads of state. It was a[illegible]here he and leaders of the republics gathered last fall in an attempt to salvage the Soviet Union. ABOVE: The entrance hall.

TEXT BY DALE HARRIS
PHOTOGRAPHY BY JAIME ARDILES-ARCE
AND YURI DIMITRIEV

THE URGE TO FLEE from the city as soon as the weekend draws near is no doubt universal. But perhaps only in the United States and Russia has it been assimilated into the regular political agenda. Ever since the days of Dwight D. Eisenhower, our presidents have habitually escaped from the clipped lawns of the White House to the unregimented vegetation of Maryland's Camp David—not necessarily in order to abandon the responsibilities of government but in order to conduct its business in a more agreeable setting. Relaxed and casual, dressed as if the only thing on their minds were the next game of golf, they confer with key government officials and hold meetings with foreign dignitaries.

The leaders of Russia behave in

much the same way. When, last summer, President Bush and then–General Secretary of the Communist party Mikhail Gorbachev signed the Bilateral Agreements that in effect brought the cold-war era to an end, the historic event took place not in the imposing halls of the Kremlin but in the dining room of Novo-Ogarevo, the rarely seen presidential dacha outside Moscow.

Most diplomatic conferences of international significance are stuffy affairs. Not this one. Posterity will more than likely take note that the leaders of the two most powerful nations in the world conferred in wicker chairs on the garden porch of a rural retreat, and that they signed the treaty ending their countries' long adversarial relationship dressed in sweaters and open-necked shirts. When leaders of the republics that once made up the



DAVID VALDEZ, COURTESY THE WHITE HOUSE PHOTO OFFICE

ABOVE: In July 1991 George Bush and Mikhail Gorbachev met at Novo-Ogarevo to sign the historic Bilateral Agreements, witnessed by Secretary of State James Baker, left, and Soviet Foreign Minister Alexander Bessmertnykh. BELOW: The signing of the documents took place in the dacha's large formal dining room.

The event took place not in the Kremlin but at Novo-Ogarevo.





Soviet Union met there to decide their future a few months later, they did so in similarly informal circumstances.

Like Camp David, Novo-Ogarevo belongs to the nation. It is one of the perks of leadership, an implicit acknowledgment that the chief executive can best cope with the stress of high office by periodically returning to nature. Ever since the days of Peter the Great, when Russia first turned its attention to the West, the weekend house has formed part of the national psyche. In czarist times, aristocrats escaped to their country mansions; lawyers, doctors, businessmen, to their rustic villas; middle-class folk to their simple cottages, or dachas. In the years of rapid social progress that immediately preceded the revolution, dachas began to spring up all over the country. The axes we hear falling at the end of Chekhov's *Cherry Orchard* are destroying the orchard, we learn, so that its new owner can build dachas for the emerging middle class.

Highly prized before 1917, the dacha (pronounced DOTCH-a) became even more sought after in the postrevolutionary era. As the Soviet system grew in repressiveness, the weekend cottage came to represent an escape into freedom, a place where people could talk without having to constantly look over their shoulders in fear. No less important, it was also a place where they could grow vegetables, fruits and flowers. Members of the *nomenklatura*, the privileged class of Communist officials, were assigned dachas as a matter of course, as were those artists, writers and painters who managed to distinguish themselves without deviating from the party line. So as not to arouse the potentially dangerous envy of the less advantaged—which is to say, the majority of Russian citizens—such dachas were grouped into compounds and hidden behind high walls. They were often protected by armed police as well.

The need for such safeguards probably accounts for the fact that the location of Novo-Ogarevo is virtually a state secret. Even sophisticated Muscovites are ignorant of its whereabouts, though the dacha is in the Rasdony woods, a well-known beauty spot only a half hour's drive from Red Square. From the road, it's true, there's little to attract the attention of passing motorists: merely a formidable gate in the middle of high railings, behind which nothing but trees can be seen. Such gates and railings, however, are common in Russia, especially in the vicinity of Moscow, and signify almost any kind of establishment barred to the general public. Invisible from the highway are the soldiers who keep watch from sentry boxes and step forward only when a car makes directly for the gates.

Beyond the entrance, a blacktop road leads for roughly a quarter-mile



The Novo-Ogarevo compound is heavily guarded, and though the house is only a half hour from Red Square, its existence has been shrouded in secrecy both within Russia and in the West. ABOVE: A detail of the staircase in the entrance hall. The dacha is said to contain a billiard room, a solarium and a movie theater.

In his book *The August Coup*, Gorbachev refers to his summit with the republic leaders, which ultimately proved a failure, as the "Novo-Ogarevo process," saying he believed its resulting treaty "brought society to a new understanding of the need for accord in the country." OPPOSITE: The living room of Novo-Ogarevo.







DAVID VALDEZ/COURTESY THE WHITE HOUSE PHOTO OFFICE

ABOVE: During their meeting at Novo-Ogarevo, President Bush and President Gorbachev relaxed on the rear terrace. An interpreter sits nearby. With the signing of the Bilateral Agreements, the two leaders formally put an end to the cold-war era.

under tall birches to a huge circular driveway, on the other side of which sits what was clearly designed to be, politically speaking, the most important dacha in the nation. In czarist times, the size of the building would probably have suggested the designation "country villa" rather than dacha, but in the leveling terminology of communism, the latter term has come to signify any kind of weekend house. Built in 1956, Novo-Ogarevo, stuccoed and painted yellow with white detailing, is modeled on the small early-nineteenth-century mansions of landed gentlefolk, the type Westerners know about from the novels of Turgenev. The front of the house, with its pedimented, four-columned porch, shows the influence (at several removes) of Palladio. The back, with its steepled bays, is pure late-Victorian eclectic.

Inside, the house is decorated in a style that could be described, with kindness, as diplomatic impersonality; with less kindness, as aggrandized coziness. It may be that the parts of the building Westerners know about by hearsay but are never allowed to see—a billiard room, a solarium, a movie theater—are more personal in character, though judging from what was visible of the Crimean dacha in which the Gorbachevs were briefly imprisoned last August, that is questionable. Still, in an age marked by political volatility, there is something sadly apt about a decorative style that could serve the taste of almost any occupant. What ultimately gives the building its distinction, however, is neither its interior nor its exterior but its magnificent natural setting. With pines and birches soaring up on every side, and with the Moskva River flowing with majestic calm some thirty feet from the back porch, the house surely functions superbly as the refuge it was built to be. □

"The Novo-Ogarevo process, which has led to the Union treaty, has within it a real safety mechanism for the country's self-preservation," wrote Gorbachev. "We must hold on to that, constantly keeping before us the key objectives of *perestroika*: political freedom, economic freedom and intellectual freedom." LEFT: The rear façade.

WHETHER WE ARE AWARE of it or not, we are nearly always in the presence of the past. Sometimes a traveler with a sharp eye for such things will encounter a clue to the past tucked away in some remote corner of the countryside—in an old house, say, so odd in its appearance and so pleasing in the frank assertion of its oddity that it seems to invite an immediate investigation. A house of this kind stands on a wooded hillside in the little town of Mount Lebanon, close to the eastern border of New York State. Half-hidden among a cluster of nineteenth-century buildings a couple of hundred feet off what used to be the main highway between Boston and Albany, the house clings to its perch on the bank of a tiny, chuckling stream that, a few yards farther along, vanishes into a thicket of black willows. The house is painted gray in front and red on its other three sides; from its slate roof emerge two narrow chimneys, from one of which drifts a plume of sweet-smelling woodsmoke. Across a narrow gravel court from the front door of the house rise a couple of immense boulder-built piers—the stabilized remains of a structure whose purpose is no longer known. Through a scrim of trees, one glimpses the vast, roofless ruin of what is said to have been the largest stone barn ever built in North America, destroyed by fire some twenty years ago.

Its many windows blazing hospitably in the sun, the house appears to rejoice in having been brought back from a point of near-ruin by New York City architects James B. Baker and Valery Baker, and they now occupy it as a country retreat. James Baker currently devotes his time to the design of affordable housing in England, Israel and elsewhere throughout the world. During the eighties he and Valery Baker spent many weekends and holidays restoring the Mount Lebanon residence

Reviving the Shaker principles of simplicity, honesty, humility and utilitarianism, architects James B. Baker and Valery Baker restored what was once a forge in the former Shaker community of Mount Lebanon—in New Lebanon, New York—as a weekend residence. RIGHT: Next to it is the Brethren's Workshop, right, which is being renovated.





...e house's colors are a literal translation of the Shakers' Millennial Laws, ...l buildings facing the street to be of a light color and farm or working ... darker hue—often red," says James Baker, who grew up in the village. ...gs in the village have been restored and are open to the public.

Shaker Spirit

A Former Forge Becomes a Rural Retreat

ARCHITECTURE BY JAMES B. BAKER, FAIA, AND VALERY BAKER, AIA
TEXT BY BRENDAN GILL
PHOTOGRAPHY BY RANDALL PERRY





with the help of an assortment of local contractors. "When I took it over, the structure had long been abandoned and was open to wind and weather," says Baker. "My first task was to make it habitable. But because it is indeed a precious remnant of the American past—it was built to house the forge of the Mount Lebanon Shaker Village, now on the National Register of Historic Places—I felt honor-bound to do something that I knew would prove extremely difficult. I installed the necessary improvements—electricity, plumbing, heating and the like—in such a way that they can all be readily removed, in case it may be thought appropriate at some future date to return the structure to its original condition."

The Protestant sect known as the Shakers makes up a curious chapter in American history. The sect was founded in England in the mid-eighteenth century, and its adherents were known at one time as the Shaking Quakers. Their so-called shaking was initially a sort of ecstatic trembling that marked their early gatherings; over the years, this spontaneous shaking became regimented into a formal shuffling dance, accompanied by hymn-singing and voluntary open confession of sins. An illiterate religious fanatic named Ann Lees (later reduced to Lee) established the basic tenets of the sect, which adopted the grandiose title of the United Society of Believers in Christ's Second Appearing. Among these tenets was strict celibacy, withdrawal from the world (including the abandonment of one's family and family name), common ownership of property, plain dress and total submission to the governance of a small number of appointed elders and eldresses.

Mother Lee brought her little band of followers to New York City in the 1770s, and they established their first community in a swampy wilderness a few miles outside Albany; prudently, within a decade they had set up a second colony on fertile and well-watered farmland high on the western slopes of the Taconic mountain



"I tried to make it livable while retaining the existing fabric of the building," says Baker of the restoration. OPPOSITE: The front hall once housed the trip-hammer. "The doors on the right conceal the modern components, such as a washing machine and electric panels, which could be easily removed if the building is returned to its original condition," he explains. ABOVE: The living room—with an English drop-leaf table and Windsor chairs—used to be the forge room. The forge itself, left, has been rebuilt.



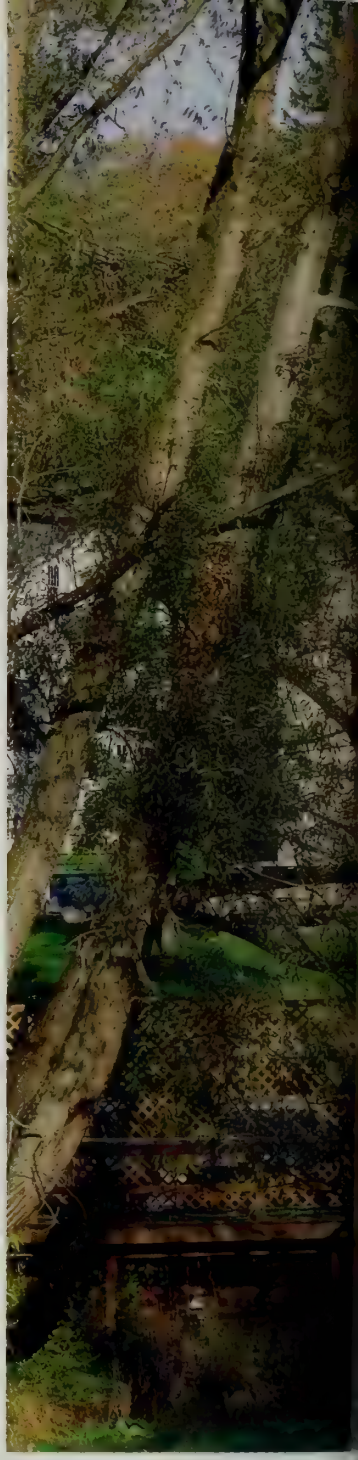
ABOVE: "We made an effort to keep all the furnishings to the period in which the building was most active—from the mid- to late nineteenth century," says Baker. The dining room features an 1890s English piano and a Shaker-style table and chairs by Tim Rieman, a local craftsman who creates furniture in one of the village's other buildings. On the table is a carrying box that Baker purchased from the Shakers when he was a child. The stairs lead to what may have been a bedroom for the smith.



ABOVE: The doorway to a bridge that once connected the forge to the Brethren's Workshop is located off the second-floor landing. Originally a laundry, the workshop contained a turbine in its basement that powered machinery and the forge. The large structure also housed the village's shoemaking and carpentry industries. The stairs at right lead to the forge's attic, which was used for vegetable and herb drying. A turn-of-the-century English uniform hangs next to a Shaker-style table.



ABOVE: "The master bedroom once contained the bellows that were activated from the forge room [illegible]," notes Baker (right). "Metal was stored here and dropped through a trap[illegible] is now under the bed." The tall windows minimize—"by design or happen[illegible]ints out—the effect of the seven-foot ceilings. "The sash windows were recov[illegible] site," he says. On the wall behind the Windsor chair are two etchings by [illegible]pressionist John Twachtman, Baker's grandfather.







"The building was derelict, and the south wall and foundations were crumbling," says Baker, who spent six years renovating the former forge. "I did much of the work over holidays and weekends." ABOVE: The clapboard residence is a simple 64-by-24-foot rectangle, to which the architect added a deck. Beyond the house are the Brethren's Workshop and other buildings that were inhabited by Shakers.

range. There they founded the village of Mount Lebanon, later to be called the Holy Mount, which became the largest of the eighteen or twenty Shaker colonies that sprang up throughout the country in the hectic revivalist period before the Civil War. (Joseph Smith, the founder of Mormonism, is thought to have plucked some of his notions from the Shakers' Millennial Laws.) Shriven of lust and content to be true to an iron discipline of hard work and sobriety, the Shakers were bound to prosper in a world that they looked down upon with unrelenting revulsion. They flourished mightily for several decades by the sale of farm products (seeds, medicinal herbs and cordials), the manufacture of furniture, stoves, brooms, baskets and leather goods, and the breeding of superior livestock (even though the chaste sisters and

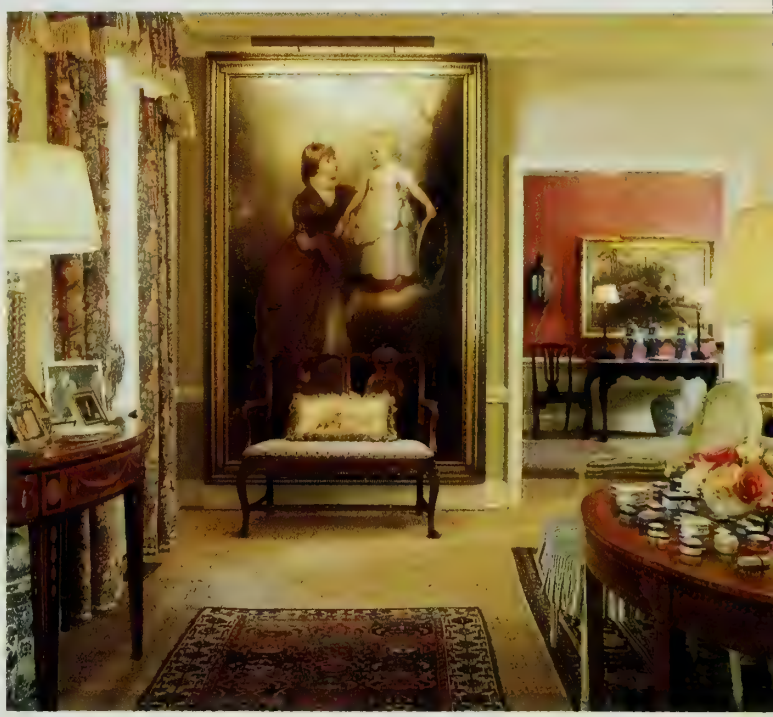
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Capital Graces

The Washington, D.C., House of Mr. and Mrs. Ralph P. Davidson

ARCHITECTURE BY WALTER E. LYNCH
INTERIOR DESIGN BY ANTHONY P. BROWNE
TEXT BY SUSAN MARY ALSOP
PHOTOGRAPHY BY BILLY CUNNINGHAM



LEFT: "When I first saw this solid stone house sitting on the hill, it reminded me of my husband's Scottish background," says Mrs. Ralph P. Davidson of her family's Georgian Revival residence in Washington, D.C. "I immediately knew it was right for us. Because of its architectural tone, it seemed natural to give it an English country feel." The interiors were designed by Anthony P. Browne. ABOVE: Showcased in the living room is an 18th-century portrait by Sir William Beechey.

WHEN MR. AND MRS. Ralph P. Davidson decided a few years ago to look for a permanent residence in Washington, D.C., they were no strangers to the city. He had held the post of chairman of the board of directors of the Kennedy Center from 1987 to 1990, and the couple had lived in a Georgetown house during that period. However, it was a rental, and they began searching for a place of their own.

Their requirements were not entirely simple. They desired a quiet neighborhood, easily accessible from the heart of town, and the house had to accommodate a big family. The Davidsons wanted a warm, comfortable atmosphere with space for all ages, but at the same time the residence needed to be elegant enough for entertaining. Above



"We wanted a comfortable, Old World atmosphere in our home," says Mrs. Davidson. "A lot of structural changes were made in the house," adds Browne. "For instance, the original moldings weren't very good. We installed new ones. As for the colors used throughout, I just had a feeling about what would be best for them." ABOVE: A mixture of texture and pattern heightens the English ambiance of the living room. Hanging over the mantel is Edward Pieters's 1911 *Mother and Children*. The carpet is Persian. Colefax and Fowler fabrics on armchairs, club chair and ottoman. Striped wallcovering is from Brunschwig & Fils.

"My rule is to [illegible] the house to fit the residents. The Davidsons love English thing[illegible] had to go for an English look throughout."



"Before I even started working on the house," says Browne, "I looked at the antiques and the Oriental rugs that the Davidsons had in their rental house. They didn't tell me specifically what they wanted, but I worked with what they already had and designed from there." RIGHT: An array of antique lead-crystal and silver inkwells is set in the living room before a collection of 19th-century English blue-and-white transferware.

all, there had to be room for a large collection of books.

Miraculously, they found exactly what they were seeking in a wooded area that had been developed some sixty years ago. A flagstone pathway shaded by two giant oaks leads from a quiet street to the front door. At first glance, the house could be in the depths of the Maryland countryside, for the stone of which it is constructed and its gentle lines, characteristic of its Georgian style, are reminiscent of the eighteenth-century manors of that state.

It is hard to believe that the house has undergone major structural changes, but in fact the Davidsons have added a small wing to the main block, and their architect, Walter E. Lynch, has made the addition all but invisible by using the same mellow Maryland stone and an unerring sense of proportion. A garden room is on the garage level; the first floor contains a breakfast room and the second, a study. The upper spaces overlook a flagged terrace, where in summer the family entertains.

Before coming to the Kennedy Center, Ralph Davidson had served for ten years as publisher and chairman of Time Inc., and the family had lived in New York. "Because we moved from a very large, formal Manhattan apartment with extremely high ceilings and grand proportions, we had to scale down," Mrs. Davidson recalls. Anthony P. Browne, the Washington-based interior designer, came to her rescue. "I was first introduced to Anthony through Peter Brown and Andrew Lloyd Webber," she recalls. "And I was thrilled to see a house he had designed that had precisely the style and feeling I wanted to achieve. We were forced to part with some pieces of large furniture but desperately did not want to give up the Beechey portrait, although the painting was much too big for our living room. Anthony removed moldings and allowed the portrait to





"The Davidsons previously had a formal dining room with a huge table," says Browne. "It would never have fit in here. Instead, we put in a pair of smaller round tables with different covers that can be used for dinner parties. This wasn't created to be a very grand, stiff room. It definitely has a country feel." Tiffany's silver flatware and 19th-century plates. Table skirt and drapery fabric is from Colefax and Fowler.

hang there—it covers an entire wall from floor to ceiling."

"They had far too many antiques, lovely English things," says Browne, "and the difficult part was deciding what to do with them. Then there were their Oriental carpets—beautiful ones, but it wasn't easy to find fabrics of the right design and color to go with them. I put sisal down all over the floors under the carpets. My role was to dress the house to fit the residents. Obviously, the Davidsons love English things, so I had to go for an English look throughout."

The designer feels that he has succeeded in suiting the surroundings to the personalities of these clients. "It's a cozy English country house, and my favorite room is the dining room," he says. "The library was very dark, and I lightened it up with a ceiling painted a strong terra-cotta. I never have a white ceiling." The library no longer seems dark, and it contains some very interesting things. Both



"I used stronger colors in the library," notes Browne. The painting at right is of the 1826 English Derby winner. At left are gouaches by Frederic Remington; a bronze of Will Rogers, center, is by Sally James Farnham. Bailey & Griffin sofa plaid.

Davidsons collect American art, and a pair of Frederic Remington gouaches harmonize well with an equestrian bronze of Will Rogers by Sally James Farnham. Across the room, above a Queen Anne pedestal table, is Mrs. Davidson's collection of antique tortoiseshell tea caddies, casually displayed amid leather-bound books on ceiling-high shelves.

The living room contains more examples of her eclectic taste. An Adamesque table carries a collection of small Battersea china boxes; a low table displays a group of antique crystal and silver inkwells; near an eighteenth-century secretary hangs one of a pair of superb gilt Georgian mirrors. Browne's trademark "cloverleaf" ottoman is set before the mantelpiece. "It seems to make a party go," he says.

"The house looks as if the owners had lived in it forever," Anthony Browne remarks happily. And it does, although it is less than two years since they moved in. The Davidsons now prefer the slower pace of Washington life to that of New York. And when one is sitting on their terrace in the shadow of wide-spreading ancient oaks, it's next to impossible to believe that the White House is only fifteen minutes away. □



ABOVE: "The clients wanted to use the original draperies that they had had in the master bedroom of their former residence," explains Browne, "and so I worked with that material and transformed it into new draperies, valances and a table skirt. The floral fabric was my starting point for the room. It was meant to be a pretty, very country-style bedroom." Family photographs are displayed in the sitting area.

We u d to live a split existence in New York," says Mrs. Davidson. "We had a Manhattan apartment a weekend country place. Now here in Washington, we have both kinds of worlds combined into on st knew the house would suit us." OPPOSITE: "The residents needed extra room for their ch dren, and so we created an addition with a breakfast room and a study," says Browne, who worked with architect Walter E. Lynch. "It was easy to find the right stone because it comes from a local quarry. We wanted the new spaces to blend in seamlessly as if they were original, and we approached the landscaping the same way." The terrace is used for family gatherings and small parties.

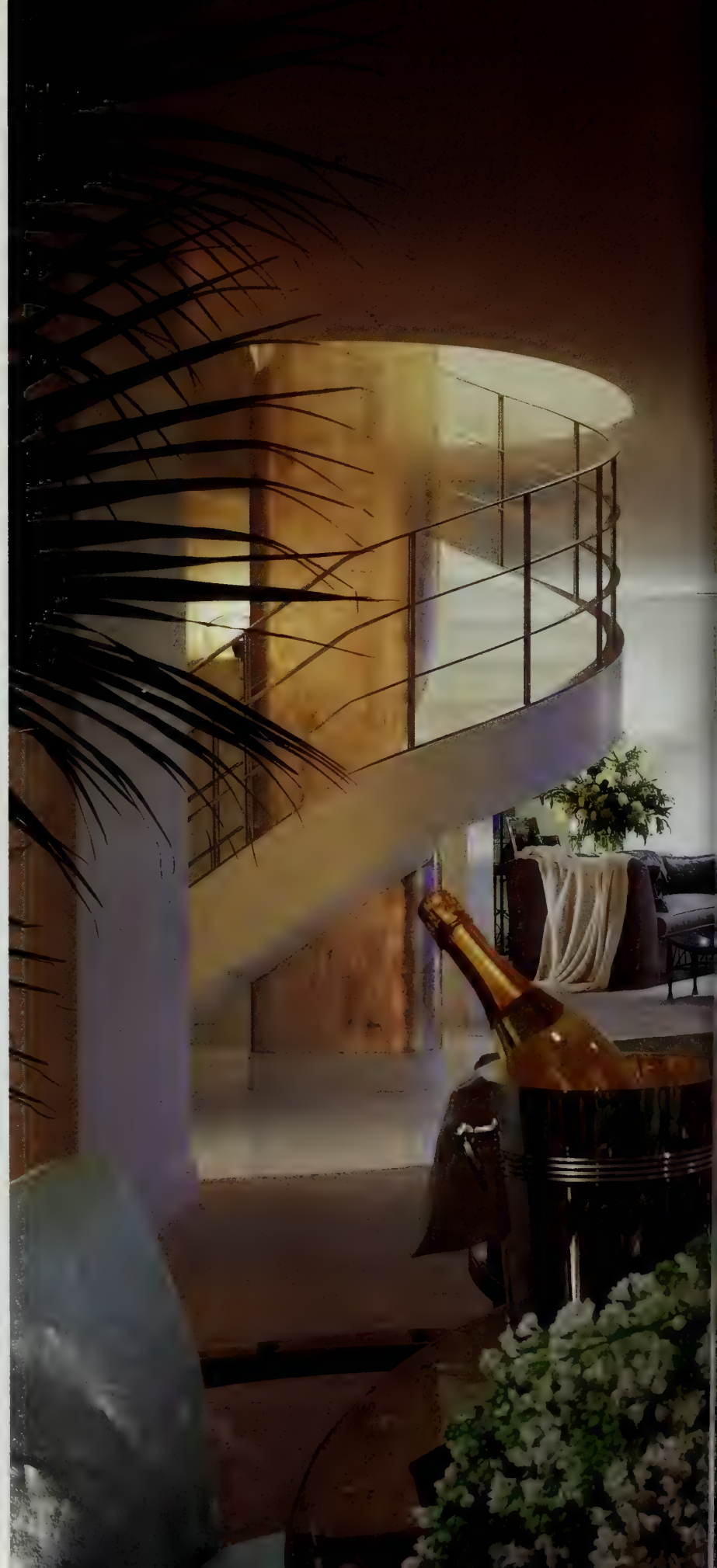


BY ANY OF SEVERAL measures, the penthouse duplex in the Sherry Netherland Hotel is one of the most extraordinary small apartments in the world. To begin with, there is the building itself. The distinctive landmark, with its sea-green gargoyles and its peaked and finialed roof, sits at the corner of Fifty-ninth Street and Fifth Avenue—the very epicenter of Manhattan. Then there are the apartment's views. The penthouse is on the thirty-sixth and thirty-seventh floors, and its northern windows look past the Carlyle and take in the entire sweep of Manhattan. Its western windows give onto Central Park and the Plaza. The sights from the southern windows include Fifth Avenue and the Empire State Building. As if that were not enough, the apartment comes with a rather remarkable pedigree. It was once occupied by Cecil Beaton and later became the New York residence of Jack Warner, the legendary head of Warner Bros.

The current owners, an Australian couple who have residences around the world, had been looking for an apartment to use during their frequent trips to New York. "When the clients saw this place, they instantly fell in love with it," says Australian designer Frank Grill, who collaborated on the project with New York–based Sandra Nunnerley. "It was a beautiful historic building with the best location in the city. And the wife loved the breathtaking views."

At that time, the apartment consisted of little more than the views, since the previous owner had gutted it, then put it back on the market without finishing the job. "It was literally bare," says Nunnerley. "Wires were hanging out and the roof was leaking."

The designers could not, however,



"We decided to give it a glamorous feel by using Art Déco motifs against a minimal architectural background," says Sandra Nunnerley of the penthouse in New York's Sherry Netherland Hotel that she designed with Frank Grill. RIGHT: "It's the core of the apartment," says Grill of the marble-and-stainless-steel staircase. "We wanted it to be a sculptural element in the living room." Clarence House sofa mohair.

Skyscraping in Manhattan

New Life for an Art Déco Penthouse in the Sherry Netherland Hotel

INTERIOR DESIGN BY SANDRA NUNNERLEY AND FRANK GRILL TEXT BY JOHN TAYLOR
PHOTOGRAPHY BY JAIME ARDILES-ARCE





ABOVE: A circa 1930s console used as a sink, an alabaster-and-bronze sconce and a Lalique mirror underscore the Art Déco ambiance of the powder room off the entrance hall.

simply hire carpenters and go to work. Since the hotel is an official landmark, all of their plans had to be submitted to the city's Landmarks Commission for approval. "It took us a year to get the permits," Nunnerley recalls.

One enters the apartment from two elevators that open directly onto a white-marble entrance hall. There, a pair of frosted-glass doors can be either closed for privacy or folded back against the walls to enlarge the space. What first catches the eye when the doors are opened is the striking spiral staircase that Grill and Nunnerley have designed. The steps are made of the same white marble as that used in the hall. Graced with a delicate stainless-steel railing, they circle around a silver-leafed supporting column. Because the [illegible]'s elevators are small, the staircase's central column had to be [illegible] five-foot sections and carried [illegible] endently and assembled [illegible] nt.

Back when I [illegible] apartment, the [illegible] divided into seve[illegible] ents decided not to [illegible] layout. Instead, the d[illegible]

a large U-shaped room that wraps around the elevators and staircase. "The residents wanted an open space," Nunnerley explains, "so you can be anywhere in the apartment and see the views in all directions."

The space, however, is broken down into a number of "functional zones," as the designers call them. In one, a grouping of furniture faces the apartment's fireplace. A zebrawood dining table set in a nearby corner defines a second zone and offers guests the full sweep of the apartment's vistas. Another furniture arrangement and a baby grand piano are positioned against the southern wall.

To avoid competing with the views, Grill and Nunnerley relied on neutral colors. The gridded carpet is a light charcoal, and the sofas are covered with silver-gray mohair. The leather dining chairs have been pearlized. "The wife is a minimalist," says Grill. "She likes very clean, pure lines. She wanted something that said New York. That meant no chintz."

The designers chose furnishings that refer to the twenties, when the Sherry Netherland was built, and the thirties. Art Déco sconces, floor lamps and screens abound. They also incorporated Art Déco themes into the pieces they themselves designed. The base and rim of the low table, for example, are covered with shagreen, a leather used extensively in the Art Déco period. But Nunnerley points out that the apartment is not a period re-creation. "It is a modern interpretation of Art Déco," she says emphatically.

The second floor consists of a guest bedroom and a master suite. Grill and Nunnerley learned when they began the project that Jack Warner had lowered the ceiling in the master bedroom, but they had no idea what the original ceiling would look like. "We were told it went higher, but until we got the permits we couldn't get up

"Our main objective for the apartment was not to detract from the spectacular views," says Nunnerley. RIGHT: One of the hotel's signature gargoyles is framed by the dining area window.





there," Nunnerley says. "Only after construction started did we find the wonderful vaulted ceiling."

The ceiling, which soars an astonishing twenty feet, contains bricked-up arched windows. To open them would have required securing additional permits. "That would have delayed us another year," Nunnerley explains. Once plasterers had restored the ceiling, the designers installed small uplights at the base of the vault ribs and covered the bricked-up windows with luxurious taffeta draperies.

Grill and Nunnerley decided to decorate the room almost entirely in dusty rose, a warm contrast with the cool grays of the main floor that sustains the elegant tone established below. "When you're in the apartment you're able to relive that glamorous mood of New York in the thirties," Nunnerley says. "You feel as though you should be sipping a martini." And listening to Gershwin, while waiting for Cecil Beaton to appear. □

BELOW: A vaulted ceiling heightens the drama of the master suite, which exhibits a Raymond Subes mirror above the fireplace. Antiques include several Lalique pieces, such as the table lamp, right, from Newel. André Bon satin on bed and chaise. OPPOSITE: A view west toward the Plaza Hotel and Central Park.





Architecture: Antoine Predock



Desert Forms Define an Arizona Residence

TEXT BY MICHAEL WEBB
PHOTOGRAPHY BY ROBERT RECK ·

THE HIGH SONORAN DESERT of Arizona has the power to diminish any work of man. Sandstone peaks and stony wastes are relieved only by saguaros, ocotillos and hardy scrub. Summer temperatures can rise to 115 degrees in the shade—and there is no shade. There, as throughout the Southwest, new subdivisions reach out ever farther, softening everything in their path. Barren land has been extravagantly irrigated to create lawns and golf courses. But a few perceptive newcomers appreciate the stark natural beauty of the desert and have striven to preserve and enhance it. Albuquerque-based Antoine Predock has made a career of matching his skill to the challenge, creating what



"The house's organization was influenced by desert dichotomies: the need to retreat from the harsh environment and the desire to open up to the desert views," says Antoine Predock, who designed a residence for Helen and John Winandy in Scottsdale, Arizona. TOP: Set amid rugged hills, the house's concrete-block exterior and clay-tile roof blend with its environment. ABOVE: The guesthouse's viewing terrace is aligned with vistas of the high desert ridges. OPPOSITE: Stairs lead to the guesthouse terrace; beyond the auto court is the garage.

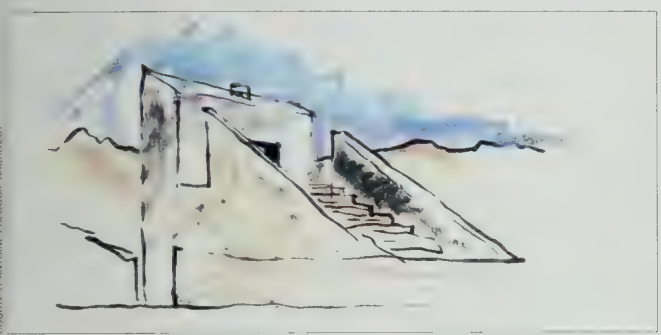
he calls "a tough, defensive architecture for a tough environment."

John and Helen Winandy came to Arizona after a lifetime of moving about in Europe and the Northeast. They explored sites, found an ideal plot in an environmentally responsible community on the outer edge of Scottsdale and chose Predock. "People come out to the desert and immediately latch onto nostalgia for the old West," the architect remarks. "I found the Winandys had a strong rapport with the spirit of this place." They discovered a shared love for Frank Lloyd Wright, who created a new kind of desert architecture at Taliesin West, a few miles away. The clients liked the way that Predock listened to what they wanted. John Winandy's rough sketch of their practical needs led quickly to a preliminary design.

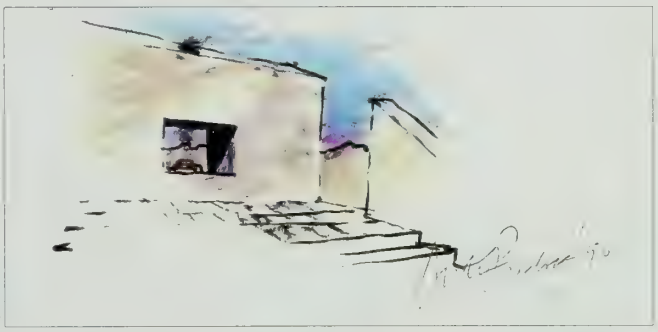
The plan is as basic as that of a

The plan is as basic as that of a Pompeian villa.

BELOW: Predock's sketches of the stairs to the viewing terrace, left, and its open fireplace, right, show his use of simple geometric forms and their relationship to the landscape.



COURTESY ANTOINE PREDOCK, ARCHITECT



COURTESY ANTOINE PREDOCK, ARCHITECT







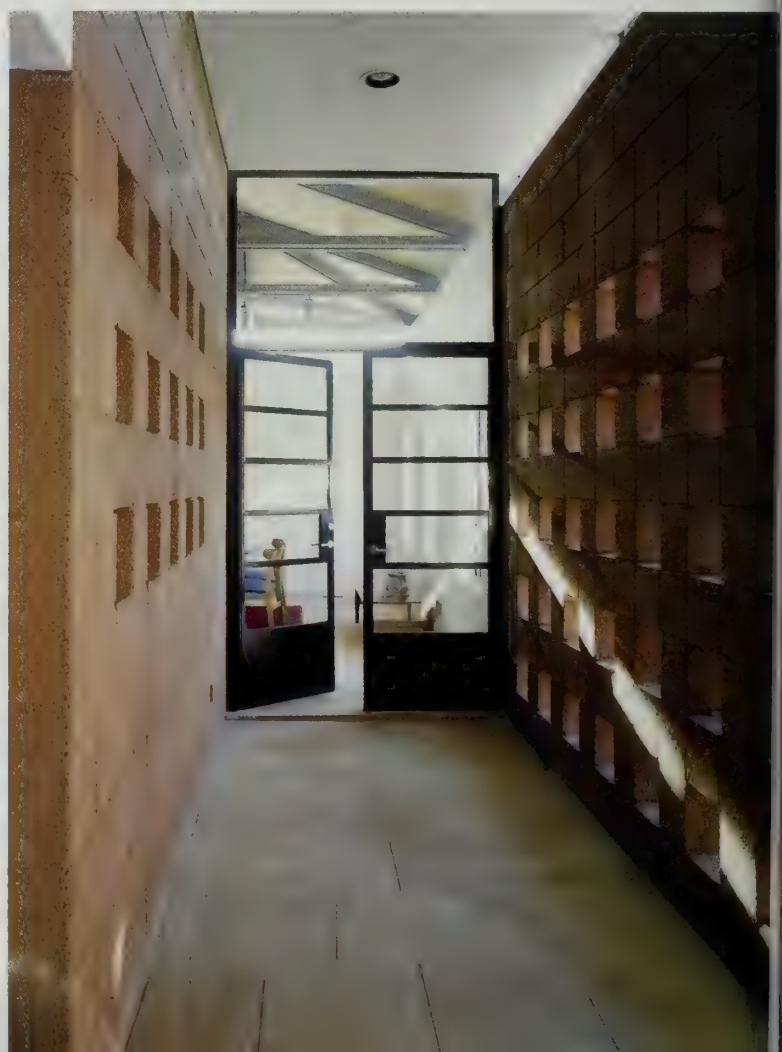
"I believe architecture should respond to a place," says Helen Winandy. Adds Predock, "The ground-born massing and the materials are of the desert and when decomposed will eventually return to the desert." Against ocotillos and chollas, the house's rear façade reflects the surrounding landscape. "The concrete block was made from a special aggregate matched to the color of the soil," he explains.

ABOVE: "Entering the house from the desert is like going into an inner sanctum. Shade and water lead you forward," says the architect. "The courtyard becomes a physical and psychological haven around which all the other spaces are organized." The courtyard's serene and unadorned peristyle and broad openings permit free-flowing interaction between indoor and outdoor living.

Pompeian villa, but Predock has subtly inflected this ancient building form. Rooms are arranged around four sides of a rectangular courtyard. Shallow pools define a processional route from the front entrance, across the court and through the living areas to a walled enclosure along the north side.

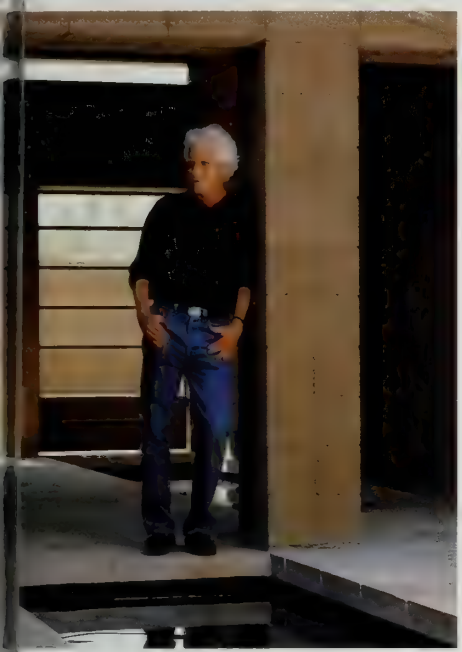
The Winandy house is composed of primal elements: walls of sandblasted concrete blocks, clay roof tiles, sandstone pavers and outer courts of gravel. Their tones and textures fuse with the landscape. Light animates the simple masses; water and shade draw you into a protective embrace. Throughout the house, you pass through layers of brilliance and darkness, solid and void.

In the auto court, the architect designed the guesthouse in a wedge shape to induce what he calls "a psy-



RIGHT: Linking the dining room with the outdoor pavilion—located opposite the entranceway—are a glazed door and passage. "The pierced wall of the masonry concrete filters the desert light," points out Predock.

"Once you're inside the walls, gently circulating water establishes a procession to the pool in the rear court," says Predock (below), who is based in Albuquerque, New Mexico, and also maintains an office in Venice, California.



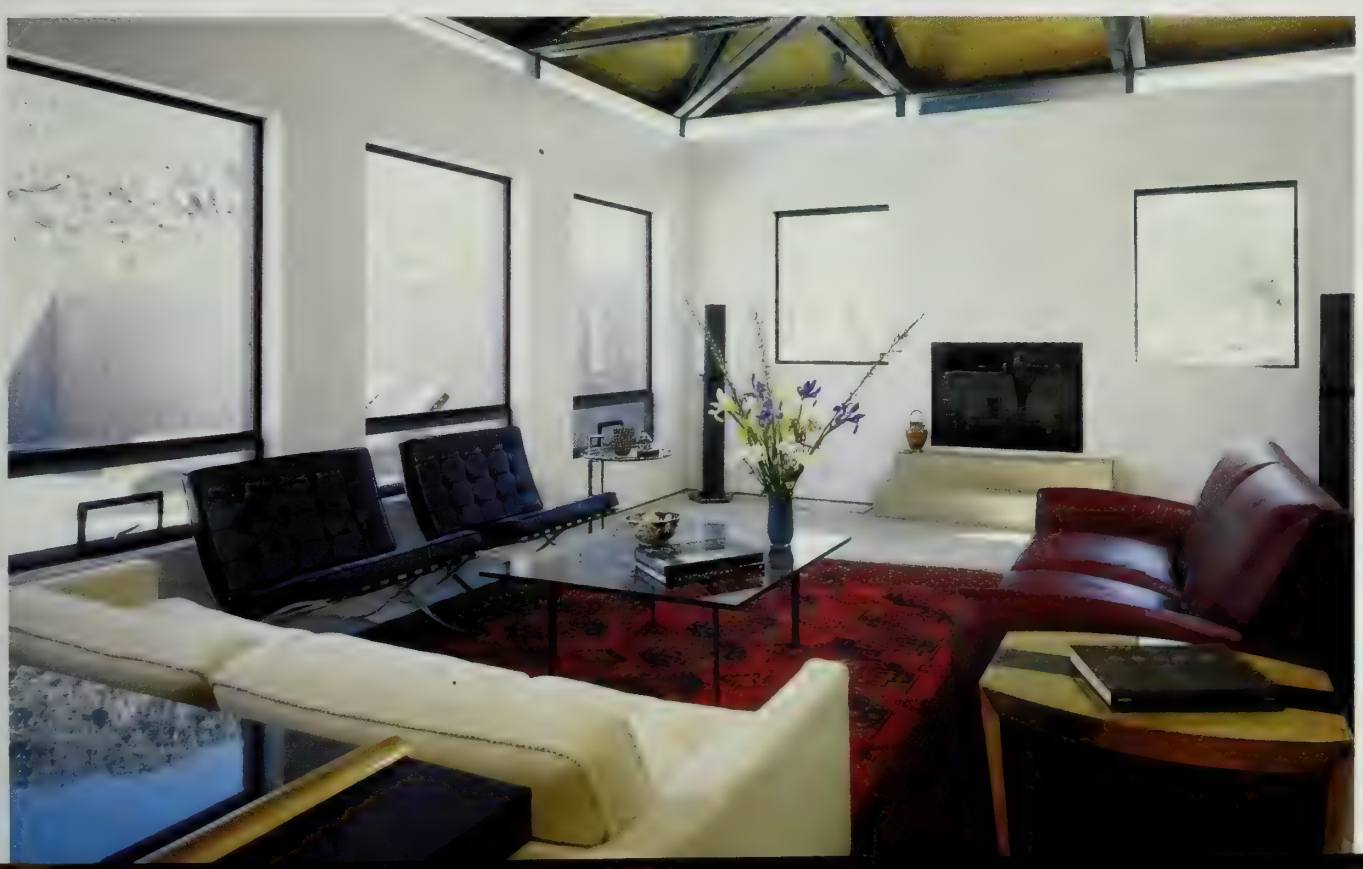
chological deceleration." He explains, "There is a kind of silence about the walls, and their converging lines lead your eye to a focal point, then the entrance." The heavy roof is supported on cantilevered steel trusses and seems to hover. The narrow clerestory, which runs around the perimeter of the house and the courtyard, balances the light from the windows and offers glimpses of the sky or of a sliver of rocks. At night, the mysterious glow from within this narrow slit of glass beckons you home.

A local covenant required that the roof be tiled. "At first I couldn't address the idea of a tile roof," says Predock. "I thought, Here we go again with that old red-tile Mission look. But I slept on it and, because I very much wanted to work with these people, I found a way to rationalize it." The red roofs of some neighboring houses do look incongruous, but the architect discovered that the handmade tiles included many whose purplish or gray tones found an echo in the rocks. By culling each batch, he was able to select colors that would work for the site and conform to the guidelines. "It became a plus," says Helen Winandy, "a pleasing sight from high ground and a dramatic feature in itself."

The Winandys were in New York during construction, and Predock spent much of his time commuting between his offices in Albuquerque and Venice, California. They communicated daily by phone or by fax, but much of the credit for a taxing job well done goes to Predock's project managers, Rebecca Ingram and Derek Payne. "As the house took shape, we realized the strength of it," recalls Helen Winandy. "The steel trusses had to fit like a glove. It was the team effort that made it possible."

Dominating the austere forecourt, which presents a blank wall to the southern sun, is a paloverde, a native of the desert. Its leaf-green bark stands out sharply against the gray block and blue sky; in spring it bears tiny yellow blossoms. Breezes flow through the entranceway, making the

BELOW: The living room's large windows and clerestory that follow the perimeter of the residence show Predock's manipulation of light and vistas. "The black-painted steel-trussed roof seems to float over the wall," notes the architect. The chairs and table, left, were designed by Mies van der Rohe and the sofa, right, by Dakota Jackson. Sandstone floors continue from the courtyard into the interior living space.





Adjacent to the living room is the trussed study, separated from the master bedroom by thick walls and sliding sandblasted-glass doors, while the fireplace serves both spaces. Like the exterior, the interiors recall the stark geometry of the desert landscape. Chair and ottoman were designed by Charles Eames.

temperature in the courtyard considerably cooler. The inner walls of the peristyle surrounding the courtyard are stuccoed black, absorbing light and creating a sense of mystery as if they were abstract versions of the dark fresco-covered walls of Pompeii. From the courtyard, doors lead into the rooms on three sides. Dark pools flanking the entranceway and at the center of the courtyard establish a fluid axis. Cutting across this line within the house is another pool, which separates the living room from the dining room and anticipates the lap pool beyond. The courtyard and interior walls are dappled with reflected light where the sun glances off the water.

From within the high-vaulted living spaces, it is easy to see the care

continued on page 194



ABOVE: "The spiraling journey through the house ends at steps that lead to the viewing terrace with a rectangular aperture at the fireplace, through which the setting sun can be seen," says Predock. BELOW: "In the courtyard you have no point of reference," he explains, "just a slice of sky or an unexpected piece of mountain." At night the cantilevered trusses allow a ring of light to glow at the top of the wall.





Il Frantoio Restored

Antiques Dealer Silvio Cattarinich's Converted Olive Mill near Genoa

TEXT BY WILLIAM WEAVER
PHOTOGRAPHY BY GIANCARLO GARDIN

"It's rare to find an olive mill in original condition," says Yugoslavian-born antiques dealer Silvio Cattarinich of his retreat near Genoa. "I wanted to preserve it as a monument to the local peasant culture." ABOVE: He converted the stove in the living room into a fireplace, searching out the stones and the wooden mantel. A French landscape, surrounded by naive works, is mounted over the fireplace.

OPPOSITE: Cattarinich's garden offers a view of the medieval fishing village of Camogli. BELOW: The olive mill's original millstone dominates the living room. A 19th-century portrait hangs above a painted 18th-century-style Genoese commode; his collection of southern Italian dishes and tureen lids decorates the wall. In the corner are ceramic pitchers and jugs from Apulia. On the marble-topped low table rests a Renaissance bronze torso.

"I RESTORED my first house when I was practically a Boy Scout, just out of my teens," antiques dealer Silvio Cattarinich says. "With my cousin and some friends, I used to go climbing and skiing in the mountains. We found an abandoned farm on a mountaintop, we loved the place, and somehow we put a little money together and bought it—for almost nothing, which was about its market value." Among other things, Cattarinich and his friends had to build a kind of cable-car system to reach the house because there were no roads and the neighboring farmers wouldn't allow a new road to be made.

Cattarinich's house today, a small and unusual construction fifty meters above the sea a half hour from Genoa, didn't require a cable car, but it still needed a lot of work when he bought



it in 1972. It too was a bargain, but as the owner says, "it was in pitiable condition: a ruin."

The work had to be done gradually, some of it by remote control, since Cattarinich was working for the steel industry in the Apulian city of Taranto in southern Italy. But thanks to a strong team of workers and clear instructions, the restoration was virtually completed in seven months.

Though Cattarinich had enjoyed his years in the south, he was eager to get back to Liguria, where he had grown up and later received his doctorate in modern history. The house he bought was not exactly a house in the usual sense: It was an abandoned oil mill in the midst of steeply sloping olive groves overlooking the sea.

A simple wooden sign at the gate says Il Frantoio—The Mill—as if to as-

"I collect everything: paintings, books, ceramics, carpets, textiles and objects," he says. BELOW: Cattarinich's collection of marble spheres is displayed in the living room, where most of the furniture is Louis XV style. A Caucasian rug and kilim adorn the simple tile floor.





"My portraits are like company," Cattarinich says. "They're not family, they are unknown friends." ABOVE: A portrait of a gentleman is arranged with 3rd-century Roman heads.

sert its humble, working-class origin. "Friends, interior decorators, architects, offered all sorts of suggestions," Cattarinich says. "They wanted to revolutionize everything, make it all modern, with curving lines and dramatically shaped spaces. But I wanted to maintain the building's rural, peasant character, its direct personality, its straight lines."

Still, a certain number of changes had to be made to the interior. On the ground floor there were various machines for processing olive oil. They were removed except for the millstone itself, which was left in what became the living room downstairs. "There is a tendency, when farm buildings change owners, for the new proprietors to try to create miniature villas," Cattarinich says. The mill had had a life of its own, and it was not to be betrayed.

Objects of rare refinement and great value manage to look right in the house. His collection of seventeenth- and eighteenth-century southern Italian ceramics sits comfortably



BELOW: "The seascape, by my friend Leo Ribi, is a study for a work he did in the South African desert," he explains. On the table are 17th-century southern Italian ceramic tureens.

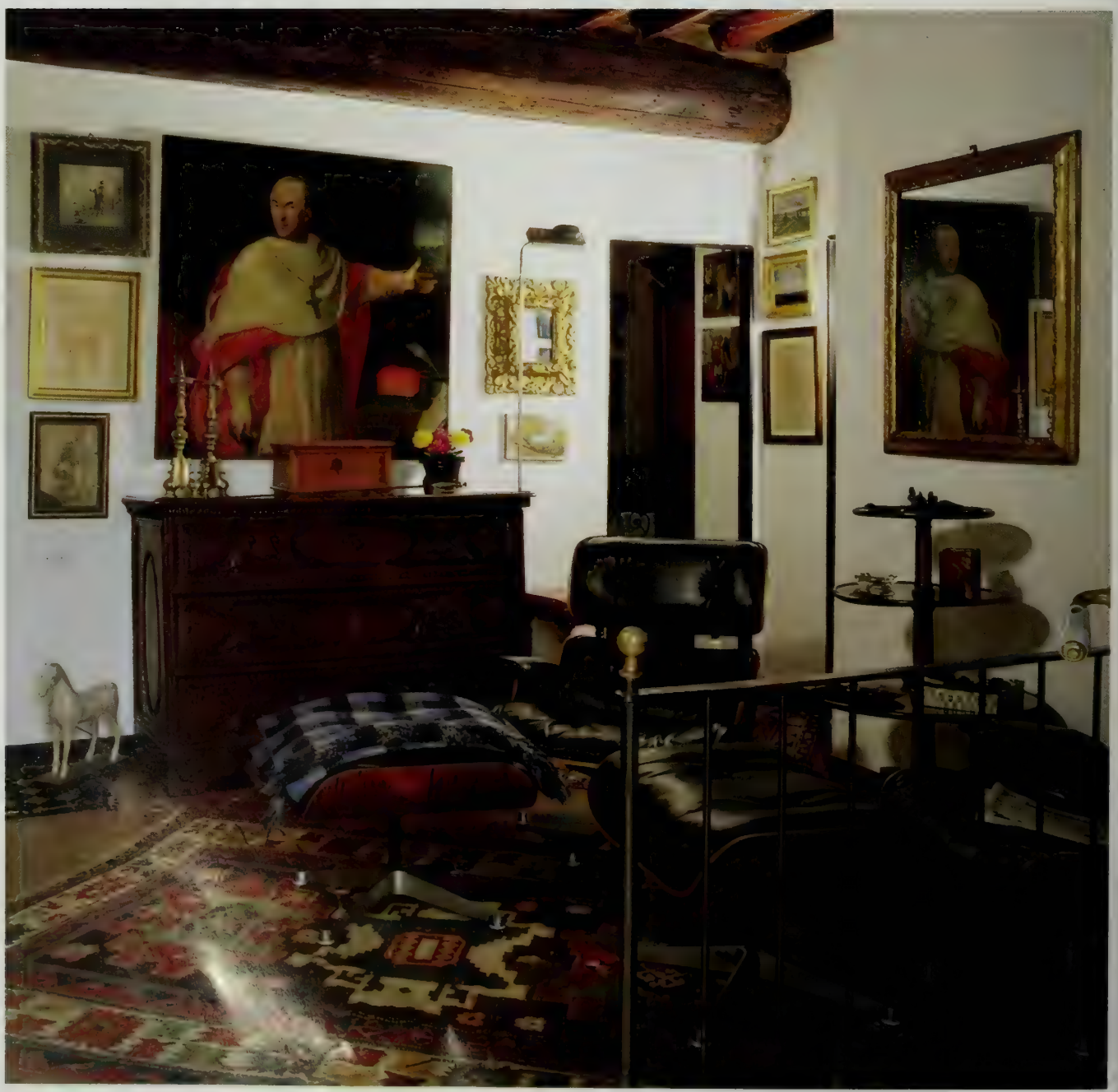
on the shelf behind the millstone, as do the plates over the elegant but rustic Genoese eighteenth-century commode. Similarly, the array of marble spheres seems appropriate over the simple fireplace of wood and rough-hewn stone that he converted from the mill's original stove.

As Cattarinich is fond of people (he is an enthusiastic and much-praised cook), he is also fond of portraits, and he began collecting them when he was a boy. It is almost as if he has to be surrounded by faces even when he is alone, and though most of them are anonymous, they have become like family from long cohabitation. Thus the table in the living room, where a meal can be eaten close to the fire in cold weather, is surveyed by a framed nineteenth-century gentleman, and just beneath him are two terra-cotta busts of an ancient Roman mother and son.

"If I have a philosophy of interi-

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"Because I have the country house I am able to change my taste completely—from sophisticated to very rustic," he says. In the reading room, an antique Bolognese gilt mirror hangs near a portrait of a Neapolitan cardinal by Luigi Rossi. A 17th-century-style walnut chest of drawers from Lombardy and the Caucasian rug contrast with the Eames chairs.



"I wanted to maintain the building's rural, peasant character, its direct personality, its straight lines."



RIGHT: Handwoven wool, the same fabric used for monks' habits, covers the bed in the master bedroom. Above the 17th-century Genoese walnut chest of drawers is a Bolognese mirror. The carved wood crucifix is 17th-century German. BELOW: Pillows made from Turkish kilim fragments and Yugoslavian fabrics accent the iron bed in the guest bedroom.

Antiques: Herter Brothers

Sumptuous Furniture from America's Gilded Age

TEXT BY DALE HARRIS





OPPOSITE: *Fall-Front Desk*, 1877. Ebonized cherry and various woods; 57" x 30". A monogrammed desk dated June 27, 1877—probably a private commission for a special occasion—exemplifies the Anglo-Japanese style that Herter Brothers was known for. David L. Petrovsky, Yorktown Heights, New York.

ABOVE: *Side Cabinet*, circa 1880. Ebonized cherry, various woods and bird's-eye-maple interior; 67" x 65". The New York–based Herter Brothers took inspiration from numerous historical periods while incorporating distinctive elements that would become the design firm's trademark. Mimi Findlay Antiques, New York.

FEW PERIODS in American history inspire as much ambivalence as the Gilded Age. On the one hand, we deplore its ruthlessness and worship of money; on the other, we admire its energy and passion for excellence. We look askance at the ostentatiousness of a William Henry Vanderbilt—then, admittedly, the richest man in the nation, and possibly the world—who built himself a palazzo that covered an entire city block in midtown Manhattan. At the same time, we respect him for entrusting its embellishment to Herter Brothers, a New York City firm of designer-architects and furniture makers distinguished above all for fastidious craftsmanship.

In 1882, when the Vanderbilts moved into their resplendent new residence at 640 Fifth Avenue, Herter Brothers was at the height of its prestige, the favorite decorator of the new American millionaires: Jay Gould, J. Pierpont Morgan, Pierre Lorillard, Mark Hopkins. Though the company was always known as Herter Brothers, it was managed until his death in 1883 solely by Christian Herter. A native of Stuttgart, Germany, Christian emigrated to New York in 1860 at the age of twenty to join the furniture-making establishment of his older half brother, Gustave, who then returned to Europe.

Trained at the Ecole des Beaux-Arts in Paris, Christian soon expanded the scope of the business. A bill of sale dated 1871 gives an idea of its sundry offerings: "Rich and Plain Furniture, Curtains and Curtain Materials, Wood Mantels, Looking-glasses, Frames, Cornices and Clocks, Mosaics and Marquetterie, Architectural Decorations and fittings of Banks and Offices, Wall Decorations in Fresco, Wood, Tapestry and Paper." Those able to afford the services of what was

one of the most expensive decorators of the day could, in other words, depend upon it to furnish forth an entire house. From the late 1880s, moreover, the firm also sold major European paintings, especially works of the Barbizon School. At 640 Fifth Avenue, it was responsible not only for the interior design but also for the architectural planning of the building as a whole.

Sad to say, fate has shown little respect for Herter Brothers' major commissions, not one of which has outlived the Gilded Age intact. The greatest have vanished completely: The Vanderbilt mansion, for example, has long since given way to Rockefeller Center, and the Mark Hopkins house, at the summit of San Francisco's Nob Hill, to a luxury hotel. Yet the renown of Herter Brothers today is higher than at any time since it went out of business in 1906. The reason—ironically enough, given Christian's decision to diversify the company's original activities—is the quality of its furniture, a sufficient amount of which survives in excellent condition to testify to the firm's extraordinary standards in both workmanship and design.

Many Herter pieces, indeed, are among the masterpieces of late-nineteenth-century decorative arts. One of the most notable is the rosewood library table from the Vanderbilt house now in the Metropolitan Museum. Eclectic in inspiration but showing an inclination toward the classical—its motifs include Ionic volutes, acanthus leaves and palmettos—it combines lavishness and dignity in a manner typical of the Gilded Age. Inlaid with brass and mother-of-pearl, the table is at once rich and substantial, the product of an era that saw no incompatibility between opulence and utility. The mother-of-pearl cartographic decorations at either end of the table would be enough to explain Herter Brothers' success: Quite apart from their superb workmanship, they are striking without being overassertive, enhancing the form of the table rather than diverting attention from it.

Even more remarkable, if only for the sensuousness that was no less fundamental to the age, is the cabinet now in the High Museum in Atlanta. Made of ebonized cherry decorated with inlaid and gilded woods, the piece incorporates motifs as disparate as Greek, Japanese, Egyptian and En-



DENNIS ANDERSON

LEFT: *Curio Cabinet*, circa 1880. Ebonized cherry and various woods; 53¾" x 39". Delicate carved turnings and golden-hued inlays discreetly employed against a dark ground became one of the distinguishing qualities of Herter Brothers furniture design. The Victorian Decorative Arts Shop, San Francisco.



ABOVE: *Floor Screen*, circa 1877–78. Gilded and ebonized wood; 72½" x 69¾". A three-panel screen commissioned by Mark Hopkins for his San Francisco residence was made specifically for the salon, which was decorated in the then-fashionable Aesthetic style represented here. Butterfield & Butterfield, Los Angeles.

glish Aesthetic, all brought together into a dazzling yet harmonious whole. A virtual compendium of historical and cultural styles, the cabinet exemplifies the sheer inventiveness with which Herter Brothers handled the challenge of eclecticism. It also exemplifies the confidence of an era that tended to believe it represented the climax of recorded history. The same conviction is manifest in a sumptuous fire screen made of gilded and painted wood, with panels in embroidered silk and embossed leather, which combines the design language of eighteenth-century Neoclassicism with that of Japanese and English Aesthetic decorative arts.

While Herter Brothers did not hesitate to ransack history—and geography, for that matter—to provide the leading figures of the Gilded Age





FELICIANO



FELICIANO

Herter Brothers is more renowned today than at any time since it went out of business in 1906.

with an ambiance that sustained their sense of accomplishment, the firm also made a great deal of furniture that appealed more to artistic adventurousness than to self-satisfaction. While these pieces are by no means unadorned, they are nonetheless more than merely opulent. Characterized above all by a chaste rectilinearity, they exemplify the ideas developed in England by William Morris and disseminated in the United States by Charles Eastlake's highly influential *Hints on Household Taste*, published in America in 1872. For Eastlake, only furniture that was simple, functional and without what he called "sham or pretense" in either workmanship or design could fully minister to the needs of its owners, which he took to be aesthetic as well as practical.

The assumption, though daring, was justified. The Gilded Age, for all its ruthlessness, yearned for beauty, a reassurance that there were worthier goals in life than success. At all levels of society, the yearning was answered, at least in part, by a new atti-

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INSET: *Side Chair*, 1881. Rosewood and various woods; 34½" x 17¾". Refined incising, exotic-wood inlay and fretwork reflecting an Oriental influence offer subtle embellishment to a side chair that is inscribed in pencil with the name of George F. Baker, for whom the chair was made. Margaret Caldwell, New York.

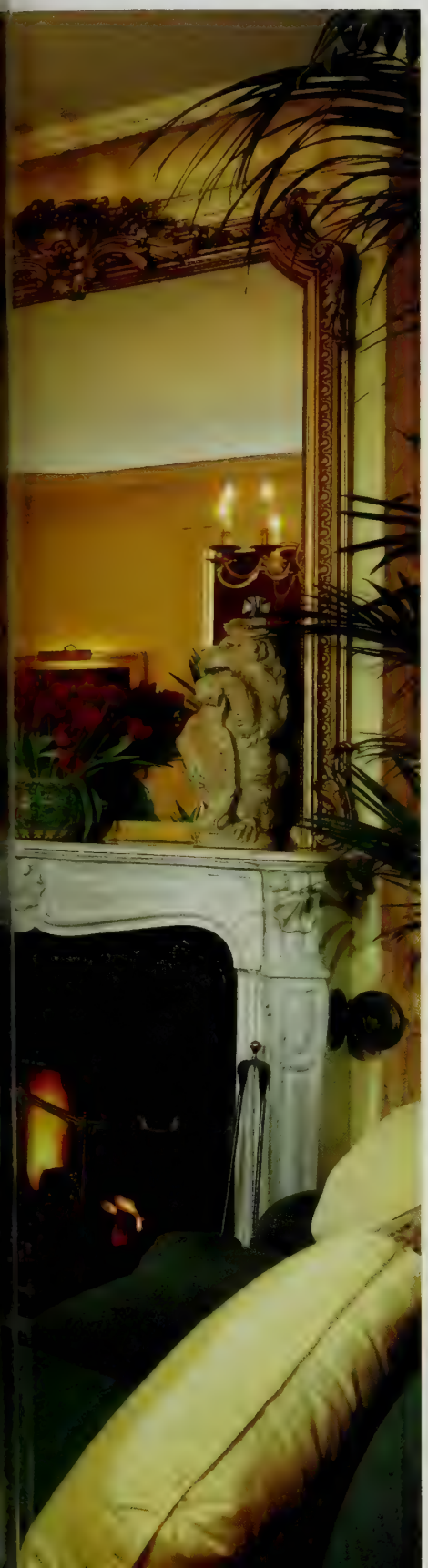
LEFT: *Bed*, circa 1881. Ebonized cherry and various woods; 65½" x 54". The last and most elaborate of Herter's major commissions were for W. H. Vanderbilt and his daughter Mrs. W. D. Sloane. A bed, executed for Vanderbilt, is part of a set that includes a chest of drawers and a night table, all unified with Japanese motifs. Margot Johnson, Inc., New York.

American Flair in Paris

A Designer Brings Her Signature Aesthetic to the Left Bank



INTERIOR DESIGN BY ANN DOWNEY
TEXT BY AILEEN MEHLE
PHOTOGRAPHY BY MARINA FAUST



WHEN ANN DOWNEY visited Paris for the first time she was twelve years old. She looked around her and thought, "Where has this place been all my life? It's a lot better than Oz."

The interior designer, who divides her time primarily between New York and Palm Beach, has since returned to Paris countless times. Once, when she couldn't tear herself away, she acquired a tiny studio with a garden on the fashionable rue Vaneau. But it was much too small, and she longed for a larger place.

She hardly needed an excuse, you understand, but she had a perfect one. Paris is where her daughter, Mona, the comtesse de Sayve, and her eight-year-old grandson, Nicholas, live. And the fabulous apartment Downey finally discovered was right across the street from them.



"I wanted the feeling of a country house on the Left Bank but with enough snap to make it suitable for black tie," says American designer Ann Downey of her duplex penthouse in Paris. LEFT: Furnishing the apartment are pieces from her previous residences along with such flea-market discoveries as a painting of Venice. Also in the salon are a Louis XV bombé commode and, on the mantel, carved late-16th-century English heraldic figures. Tassels and fringe from Brunschwig & Fils. ABOVE: To allow for an easy flow between the rooms, the doors between the salon and the red-lacquered *petit salon* were removed. The *faux-marbre* detailing was done by painter John Matz. Stark carpets.

Not that the apartment was fabulous when she first saw it. What do you do with a wreck that hasn't been touched in thirty years? In any language, it was a dump, complete and utter. Wires dangled from the ceiling alongside naked light bulbs. The floors were a disaster. The kitchen was a horror. And the only bath in the seven-room flat was hopelessly outdated, with an ancient sink and tub.

But there were wonderful things, too. A duplex penthouse, it was located on the Left Bank in the elegant Seventh Arrondissement. A total restoration was clearly in order, but the bare bones of the place were lovely, and the views were extraordinary. Downey was so excited at the prospect of living in Paris in all that fine space that for half a day she just sat in the middle of the awfulness deciding how to put it to rights. A designer acclaimed for her vivid use of color and her sense of throwaway luxury and style, she already knew how she wanted her French retreat to look. If she didn't, who did?

In just six months the heap was transformed into a ravishing pied-à-terre à la *Gaîté Parisienne*, offering striking views of the roofs of the city as well as the Eiffel Tower, Les In-







Downey (above), who divides her time mainly between New York and Palm Beach, oversaw the renovation of the apartment, which had fallen into disrepair. BELOW: In the dining room, a *faux*-tortoiseshell Louis XVI–style dresser holds painted glassware and Mexican silver.



LEFT: Downey incorporated into the dining room what she describes as "Christian Lacroix colors" highlighted by richly lacquered moldings, doors and wainscoting. The Romantic landscape is 19th-century French. The designer acquired the chandelier at a Paris flea market and then painted it with help from her assistant, Matthew Tyrell. Lee Jofa chair and drapery fabric. Clarence House wall fabric.

valides and the Arc de Triomphe. Who needs Oz?

"What Paris has always meant to me is glamour, happiness and good times," Downey explains. "I wanted the apartment to reflect that." Today it is a vibrant mix of the Old World and the very new, with brilliant Christian Lacroix colors on the walls, the fabrics and the painted furniture. How it all came together is the best part of the story.

The designer maintains a residence in Palm Beach, and until very recently she had a New York apartment on Park Avenue filled with beautiful things. She also owned a house in Southampton where she lived for twenty-five years. The furniture from her New York apartment was shipped to France along with other pieces that had been in storage. She added marvelous finds she had discovered in the flea markets of Paris, such as the iron chandelier now installed in the dining room and the Louis XV bombé commode that stands in a corner of the salon.

"It all came by sea train," Downey remembers, "and when it was dumped on my doorstep I couldn't believe what I had done. After all, nothing was really meant for this apartment. Yet somehow, after the moving and pushing and dragging and trying, things just seemed to fall into place. And since they were all old friends, the apartment had an immediate warmth and familiarity that amazed even the critical French."

Now, no one can believe it's the same apartment. There are three sparkling new baths. The old kitchen is an all-white space integrating modern appliances and French floor tiles. Speaking scarcely a word of French, the designer managed her own version of a revolution, winning over the French workers, who marveled at her ideas.

"With so many resources at your fingertips—from fabrics to furniture, from cabinetmakers to finishers and every known artisan—it's a joy to see people take pride in their work and even come to compliment and admire



Paintings of dogs are displayed in the guest bedroom, which Downey lined with what she characterizes as "the only English fabric used in the entire apartment," from Lee Jofa. The provincial fruitwood commode is Louis XVI style. Standing prominently in the hall beyond is an unusual sculpture that the designer fashioned from old ceramic finials that once adorned a château in Normandy. The carpet is from Stark.

American style," she says. "Their respect comes slowly, but when it comes it's very exciting. Some of the workmen have even brought their families to see the combination of my taste and theirs. So many French apartments are somber and gloomy; ancestral pieces are great, but ancestral colors are sometimes as dead as the ancestors."

Contributing to the apartment's grandeur is a thirty-three-foot-long hall that joins the entrance, the salon and the *petit salon*. French doors open onto a terrace, allowing the sunshine—when you can get it in Paris—to flood in. Down cushions, fat ottomans, lamps everywhere, large-scale mirrors and commodious cabinets, all hallmarks of her look, add warmth and comfort.

"So many French apartments are somber; ancestral pieces are great, but ancestral colors are sometimes as dead as the ancestors."

One of the many delights of the apartment is the sweeping terrace, which is wide enough for tables and chairs and great pots of blooming geraniums. "To sit outside at night and see the monuments so dramatically lit is like being in a wonderland," says Downey. "And when there is a fireworks display, you get the feeling you're right in the middle of it."

Still, her greatest joy is looking out the window and seeing little Nicholas hurrying across the street, a baguette under his arm, coming to have breakfast with his *grand-mère* before rushing off to school. But not before kissing her hand, *naturellement*. □

"The drama of the master bedroom is enhanced by the view of the Eiffel Tower, which is lit all night long," says Downey, who embellished the high-ceilinged space, which also faces the Arc de Triomphe, with *faux-marbre* moldings and wainscoting. The giltwood mirror is Louis XVI. Bronze clock is Napoleon III. The painted bergère is Louis XVI. The fabric used for upholstery, draperies and walls is from Clarence House.





Philadelphia-based designers Bennett and Judith Weinstock renovated a pre–World War I apartment on Manhattan's East Side and furnished it with antiques and their collections of needlework and English porcelain. ABOVE: An 18th-century Italian console in the entrance hall is paired with a rare bronze-mounted 18th-century Kangxi Export footbath. The tall case clock is English; mirror is 18th-century Dutch.

Old World New York

Antiques Fill a Designing Couple's City Residence

INTERIOR DESIGN BY BENNETT AND JUDITH WEINSTOCK
TEXT BY MARION LAFFEY FOX PHOTOGRAPHY BY BILLY CUNNINGHAM

WHEN E. B. WHITE quipped, "Don't come to New York unless you're not afraid to be lucky," he might have had Bennett and Judith Weinstock in mind. The Philadelphia-based interior designers admit to a long-standing love affair with the city. And now that their newly completed apartment on the Upper East Side makes them bona fide midweek New Yorkers, they feel more than lucky.

"We took certain unconventional liberties to create our ultimate idea of romance and flair," Judie Weinstock explains, "and we love every corner of it. We've never been apartment dwellers," she continues. "We have a four-story town house off Rittenhouse Square in Philadelphia." (See *Architectural Digest*, December 1983.) "New York has always been special for us," adds her husband. "Even after all the time we've spent here, we still feel a rush of excitement when we come to the city."

Apartment hunting began and ended on a block of pre–World War I buildings that "felt European," says Bennett Weinstock. The apartment they finally decided on evolved into a

RIGHT: "There's a lot in [illegible]mall space, yet it doesn't feel crowded. It's all due to a reverence for scale," says [illegible]nnett Weinstock of the living room, which is highlighted by a mid-19th-century French carpet. Primitive portrait is 19th-century Italian. George III pine fireplace is from Kentshire Galleries. Fabric [illegible]te and wall fabrics, Cowtan & Tout. The drapery fabric is from Scalamandré; [illegible] the sofa trim and cushion fabric on the Sheraton cane armchairs. Sofa [illegible] Brunschwig & Fils.

The design would recall their Philadelphia residence while suggesting a London flat.



"It felt like home when we first moved in," recalls Bennett Weinstock. "How could you not feel that way when you're surrounded by your favorite things?" A 19th-century English primitive portrait hangs in a living room corner over a Chippendale pole screen with its original needlework top. The Sheraton satinwood cabinet contains 18th-century Chelsea, Longton Hall and Worcester porcelains. The parcel-gilt chinoiserie bench dates from circa 1825. Cowtan & Tout damask covers the outside of the George III armchair.

The red damask walls serve as a backdrop for primitive portraits.



loosely choreographed design that would recall the character of their Philadelphia residence while suggesting the flavor of a London flat.

Totally undaunted by pink Formica built-ins, outdated baths and deteriorating woodwork, the Weinstocks were cheered that the compact 1,700-square-foot space still existed in its original form. With amazing speed, construction on the apartment, which was purchased in June, began in July and was finished in time for Thanksgiving.

Changes were carefully settled upon. Bulky air conditioners were removed to allow sunlight to stream through wide mullioned windows for the first time in years, while a concealed closet tucked the new central unit out of sight. Missing moldings were faithfully copied and restored. The dark, outmoded kitchen was transformed into an airy space with white-glazed wood-and-glass cabinets, a blue-and-white painted floor and a profusion of Makkum tiles from the Netherlands.

"Perhaps the most important thing we did was to use furnishings of the



Elsewhere in the living room, a 19th-century American portrait is set beside one of a pair of 19th-century corner cabinets, which contains Chelsea and Worcester porcelains. Behind the Directoire mantel clock is a circa 1820 giltwood overmantel mirror. Below, a circa 1820 games table holds a pair of bronze-and-amber cassolettes. A Meissen coffee and tea service is laid out on the 19th-century papier-mâché tray table. The lamp, one of a pair, was fashioned from a 19th-century Chinese vase.

appropriate size and scale," Bennett Weinstock explains. "Instead of looking small and crowded, the apartment actually feels spacious."

Within the restrictions, the Weinstocks emphasized the importance of gentle room transitions, orchestrating each vista to unfold like a series of small surprises. Stenciled floors in the living room lead to the painted sunburst beneath the circular dining table and extend down a hall. *Faux*-pine graining warmly unifies the architectural detailing.

The assemblage of antiques and fabrics in the living room includes a rare mid-nineteenth-century French needlepoint rug that features vibrant orange tones against a field of morning glories, roses, peonies and foxglove. "It's amazing that a rug we accidentally found at auction determined the palette for the entire apartment," Bennett Weinstock observes.

The room's red damask-covered walls serve as a shimmering backdrop for primitive portraits, Chinese vases mounted as lamps and a George III carved pine mantel. "Although these sound like strange bedfellows, we threw caution to the winds and relied on intuition," Bennett Weinstock says. Other elements include a chinoiserie painted and parcel-gilt bench and a pair of painted Sheraton cane armchairs that originally graced Great



A 19th-century engraving and a portrait of a soldier are among the military mementos in the study. Fabric on the English yew chair, from Florian Papp, is from Old World Weavers, as are the sofa and drapery fabrics. Drapery trim, Scalamandré. Ceiling paper, sofa trim and lampshade fabric, Clarence House.

Tew in Oxfordshire, home to the descendants of Matthew Boulton. A decorated Sheraton display cabinet holds a collection of English porcelain, while a papier-mâché tray table is set with a peony-pink Meissen tea and coffee service.

In a different vein, the dining room evokes a corner of an English library. Dominated by a pair of unusual nineteenth-century screens that appear to contain carelessly stacked leather-bound volumes, the room features a handsome George III mahogany table and a set of painted armchairs. A row of nineteenth-century imperial Russian grenadier plates were discovered by the couple in London's Camden Passage. "We didn't want the dining room to be traditional," Bennett Weinstock explains. "We use it for

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RIGHT: In the dining room, a pair of 19th-century book-back screens stand below a set of imperial Russian plates. A leather-and-bronze box believed to have been given to Marie-Louise on her marriage to Napoleon rests on the George III table, from Kentshire Galleries.

BELOW: English portraits join an English ladies' writing table in the master bedroom. Atop the Paris porcelain hanging shelves are delft and faience shoes. Cushion fabric, Old World Weavers.





ABOVE: In Judie Weinstock's dressing room, panels from a Louis XVI–style screen provided the inspiration for smaller decorative panels by Margaret Shay. The mahogany chest is Hepplewhite. Bronze sconce, Marvin Alexander. Clarence House chair fabric.

Throughout, the Weinstocks' passion for antique needlework is apparent.

BELOW: *A Concert of Birds*, Pieter Casteels, 1729. Oil on canvas; 24" x 43". Known for his decorative paintings of birds and flowers, the Antwerp-born Casteels came to England in 1708 and became the leading practitioner of the genre after Jacob Bogdani's death in 1724. The artist's commanding works often augmented the interior décor of a room and were frequently used as overmantels and overdoors. Richard Green, London.



Art: Old-Master Bird Painting

Images of Exotic Avian Life

OPPOSITE: *Still Life with Pheasant and Parrots*, Jacques Barraband, 1798. Oil on panel; 23⅝" x 19⅞". Barraband's portrayal of a golden pheasant, a Cuban Amazon parrot and a pair of sun conure parakeets in a moonlit setting is the earliest known bird painting by the artist and was executed the year of his first Paris exhibition. Didier Aaron et Cie, Paris.

TEXT BY ROBERT ROSENBLUM

WHETHER AIRBORNE or earthbound, birds have always played major roles as lofty symbols of Western imagery. The eagle alone has had countless reincarnations, turning up as anything from Jupiter and Saint John the Evangelist to Napoleon and the United States Postal Service; and doves, peacocks, owls and swans, among others, have led equally imaginative lives. In the history of painting, these exalted performances, in which birds waft us anywhere from Mount Olympus to the ineffable mysteries of Christian faith, might also be challenged by more down-to-earth or scientific views. By the seventeenth century, in fact, birds had become fascinating in their own right, without having to commune with Leda, the Roman Empire or the Virgin Mary. Zoological knowledge had grown so rapidly that more and more specialists emerged, publishing new illustrated treatises on ornithology that would put the ancient natural histories of Aristotle or Pliny the Elder to shame. And the landed gentry could add to their more traditional aviaries of edible poultry, local game birds, parrots and peacocks ever more exotic specimens that expanded with the age of exploration.

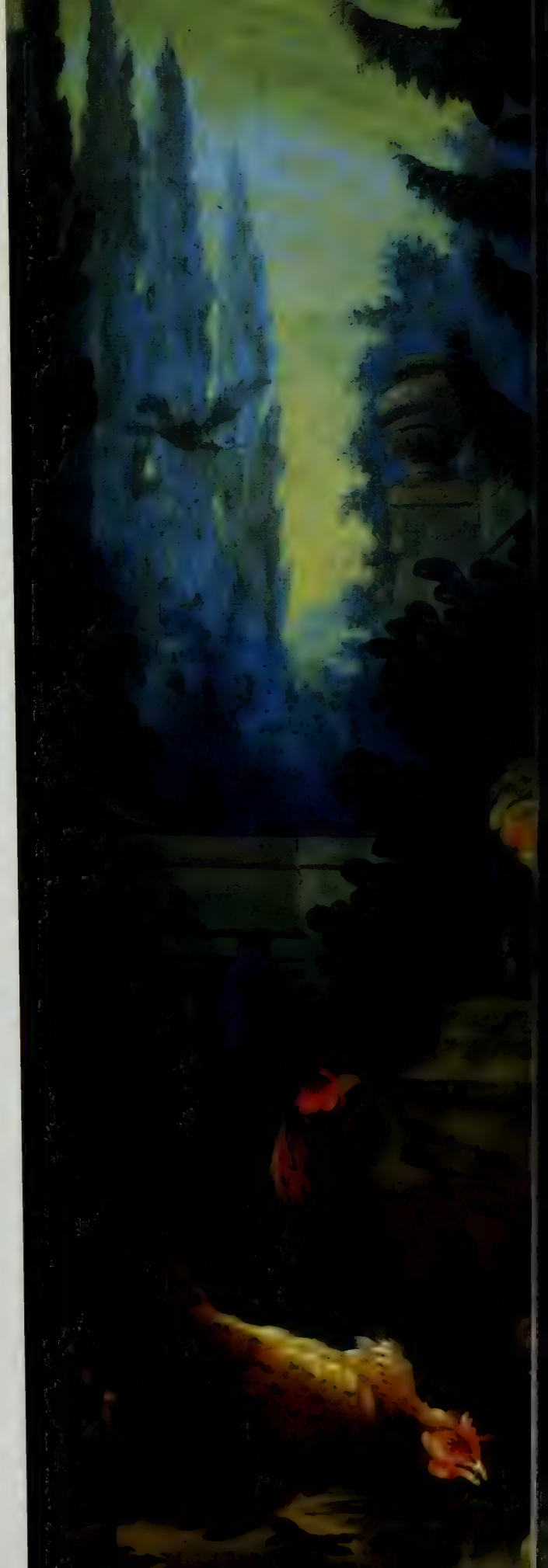
Painters inevitably followed suit, especially in the low countries, where traditions of minutely recording with brush and canvas the marvels of things seen kept branching into new areas of specialization. So it was that in seventeenth-century Holland, still-life paintings could almost be


Barabano



ABOVE: *A Peacock, Ornamental Fowl and a Spaniel in the Garden of a Villa,* Melchior de Hondecoeter, circa 1670. Oil on canvas; 91⅛" x 60⅝". De Hondecoeter frequently introduced architectural elements and distant [illegible] into his skillful explorations of native and exotic birds. Trained by [illegible] and his uncle Jan Baptist Weenix, de Hondecoeter [illegible] master of Dutch bird painting and was widely [illegible] time. P. & D. Colnaghi & Co. Ltd., London.

RIGHT: *A White [illegible] Red Cardinal and Fowl in a Classical Landscape,* Abraham Bisschop, [illegible] 17[illegible] Oil on canvas; 37¼" x 42". The youngest son of Cornelis Bisschop, court painter to the king of Denmark, Bisschop was an important early-[illegible]century animal painter whose decorative panels for the grand residences of Holland rivaled those of his most renowned Dutch contemporaries. Rafael Valls Limited, London.







Still Life with Gold and Blue Macaw and Other Birds, Jacob Bogdani, circa 1700–1724. Oil on canvas; 20¾" x 45⅛". By June 1688 the Hungarian-born Bogdani had settled in England, where he soon became popular with the royal family and English nobility, and received numerous commissions for fruit and flower still lifes with birds. Richard Green, London.

categorized like sections of a department store, an outdoor market or a museum of natural history. If one sought paintings of glistening, freshly caught fish, one might try Abraham van Beyeren; if one preferred the shock of finding lizards or snakes wriggling in the underbrush, there were the exquisite canvases of the appropriately named Marseus van Schrieck; and if one wanted what was called a breakfast-piece, [illegible] with tidy buffets of everything from ham to nuts [illegible] competition was far keener, as it was, of course, for a still life of flowers in a country that could boast Europe's finest horticulturists and that gave rise to the word *tulipomania* to describe the frenzied botanical commerce of the 1630s.

It is no surprise, then, to find within this welling inventory of observed and classifiable facts a special pigeonhole for birds. As secular creatures, remote from their spiritual and mythological lives, they had often figured in paintings as food. Dead geese, ducks, roosters and pheasants,whether plucked or still feathered, were commonplace in the cornucopian displays of marketplaces or kitchen tables; but



soon living birds of rarer and rarer species began to appear in paintings like new residents of a zoo, or new bulbs in a garden. In the tradition of the Renaissance *Wunderkammer*, a curiosity cabinet in which collectors could show off odd and rarefied objects from land, sea or sky, these bird paintings often aimed at not only encyclopedic breadth but a sense of precious luxury, plumed jewels in refined settings.

It was up to the painter to create and to supply the demand for bird paintings by inventing scenarios that would make their specimens look like something more than taxidermy. The most famous Dutch bird painter, Melchior de Hondecoeter, whose father and uncle had already specialized in animal painting, tended to stick to more familiar local poultry of a fancy kind that would grace a gentleman's property. But within these elegant barnyards, where peacocks usually strutted, he would often add a bit of pictorial drama. Sometimes a pedigreed spaniel would burst into the aviary, producing a confusion of fluttering wings and screeching beaks; or even left alone, the poultry could get into a scrap, with a rooster and a turkey caught, wings beautifully outspread, in full combat. So precise was the painter's observation of avian behavior that the eighteenth-century biographer of numerous Dutch artists Arnold Houbraken claimed that de Hondecoeter could train a rooster to hold any pose for him. Legend or not, de Hondecoeter could at least make his birds come to instant life, animating their corner of a classicizing garden in a country house. It was a gift richly cultivated in succeeding

continued on page 196

A California Composition

A Sophisticated Updating for a 1950s Bungalow in Bel-Air

INTERIOR DESIGN BY JOHN COTTRELL TEXT BY DONALD SPOTO PHOTOGRAPHY BY MARY E. NICHOLS

"I LOVE GRANDEUR—events that are staged, items that are highly theatrical—but certainly not as an atmosphere to live in," comments interior designer John Cottrell as he guides a visitor through a recently completed house in a hilly enclave of Los Angeles. "I'd never inhabit a place that's merely awesome or impressive. And I tend to attract rather conservative clients—people who don't like a splashy setting, who prefer things understated, stylish yet casual. When I approach a project, I look at the rooms and think, How can I design this so it will be comfortable as well as handsome?"

The 6,000-square-foot two-bedroom house, much enlarged and redesigned, was previously a forty-year-old original California classic with small rooms and uninteresting architecture. But now the reconfigured, high-ceilinged rooms open directly, via walls of folding doors, to a wide expanse of terrace and pool, and to panoramic views of a deep canyon, city lights and the Pacific Ocean. The owners frequently welcome family and friends for long visits, and they often find neighborhood deer visiting the rolling hillside gardens.

The residents had bought the property for the location and the commanding vistas with the specific intention of rebuilding the existing house. "The place had good views but no particular character, and it required a total renovation," says the wife. "John—a good friend for about five years—described exciting possibilities for redesign and restructuring, and he urged us to go ahead and gut the place. We did, and we worked closely on the plans with him and Hal Levitt, our architect." The result is virtually a new house.

At one point in their discussions and selections of furnishings, wallcoverings and floor treatments, the wife tapped her designer on the shoulder. "You know, I think we might be taking all of this a little bit too seriously," she said. "After all, we want to put our feet up in this place!" That was the proverbial music to Cottrell's ears.

"She has a very sophisticated sense of style," he explains, "but when she said that I began to see another side of her. I saw a lady who also likes funky, comfortable furniture and country pieces. She and her husband agreed with me that we could make their house elegant but inviting and still provide the proper space for their art and artifacts, which represent a wide variety of eras and styles, and which they continue to gather from all over the world."

His wife had always admired the Cottrell look, says the husband, who shares both the designer's Indiana background and his predilection for an indoor/outdoor flow in a house. "John managed to blend the comfort of overstuffed furniture, unpretentious refinement and a simplicity of color and design." Over six feet tall, he himself unwittingly inspired much in the basic redesign: Ceilings and



"We love the small-scale casual look," says the client of John Cottrell's design for her family's Bel-Air, California, residence. "It's appropriate for our house, which has an easy indoor/outdoor ebb and flow." ABOVE: Rough-hewn Adirondack chairs and flagstone paving on the terrace's rustic level. OPPOSITE: Sunlight streams into the entrance courtyard through a log canopy.



doors were raised, walls were removed, and the entire plan of the house was modified to give an impression of height, to offer both scale and airiness. "The family room once had a ceiling so low I nearly banged my head," he says with a smile. "It was also dark and somewhat forbidding," adds Cottrell.

The residence and grounds now provide an atmosphere that balances natural freshness and an easy commingling of the owners' favorite styles and periods. Overall, there's a preference for stone and wood, for woven matting and neutral walls, but this is complemented by a proliferation of trees and succulents indoors and out—and the entrance's open atrium with its gently splashing fountain. "There are interesting combinations of objects in the house," Cottrell emphasizes. "The clients like pieces from a variety of places and times, and they had some lovely ones. I've always endorsed that kind of continuity, since I like to work with the things people already have collected over a period of time." Accordingly, a newly acquired porcelain rests on an antique armoire; an old vitrine is hung above a recently purchased French commode; and an antique Argentine Madonna graces the end of a corridor.

Now, the owners say, they have their ideal residence—a brightly fashionable home for entertaining, for welcoming their family and for private, quiet times. "The clients and I like the same mixture of clean lines, authentic, rustic furniture and a sort of homey eclecticism," says John Cottrell. "And as it ages, the house will become even warmer as they add personal touches with items from their travels, which reflect their wide interests and experienc s."



The living room's southwest
of folding doors that open on
terrace and pool. "We wanted a
tertaining," says the husband, "but
where our grandchildren could play.
matting on floors throughout the hou
from J. Robert Scott. Brunschwig & Fils so
color damask and pink throw pillow fabric.





ABOVE: The tranquillity of the entrance courtyard is enhanced by a small pool ornamented with a terra-cotta fountain spout and a colonial Mexican pot. In the library beyond are a pair of antique Spanish tables that serve as a double desk. The hanging canvas screen is French.



ABOVE: "Plants give the dining room conside... ...Cottrell, "and sustain our motif of the natural flow of exterior and int... ...d a serene atmosphere for small dinners, which they prefer to larger ... ...Brunschwig & Fils fabrics.





"The wife had a Persian rug," recalls Cottrell, "and she said, 'It has sentimental value. Why don't we try to use it?' It really enlivens the library, as all their earlier possessions do." Side chairs are Spanish colonial style. The lacquered screen is 19th century. Scalamandré striped fabric.



THESE PAGES AND COVER: "The wicker chairs, bamboo-and-reed wardrobe and English armchair in the master bedroom were all the wife's, and they fit beautifully in our new, light design," says Cottrell. Stroheim & Romann striped cushion fabric on armchair.



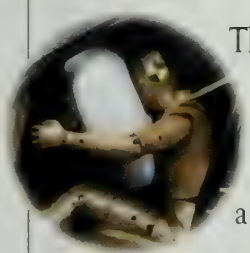


Overall, there's a preference for stone and wood, for woven matting and neutral walls.

The guest bedroom features an iron bed from Kreiss, which is enveloped with voluminous eyelet hangings. "The room is so comfortable and inviting," says the wife with a smile, "that one or two of our houseguests had to be almost forcibly shuffled off after too long a stay!"



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A Former Forge Becomes a Rural Retreat
continued from page 127

brethren were forbidden to observe animals copulating).

Because the Society eschewed human reproduction, and since, as in all despotisms, rebellious underlings sought with increasing success to change the rules and take power into their own hands, the number of recruits fell off sharply as the nineteenth century drew to an end. At its peak, in 1860, Mount Lebanon boasted over five hundred Shakers occupying at least one hundred sturdy buildings on about five thousand acres of land; by 1947 the number of Shakers had dwindled to an elderly handful, huddled together in chaste idleness. Of the buildings, twenty-five or thirty remained, mostly empty, surrounded by a few hundred acres of farmland, inexorably turning back into forest. In that year the surviving members were transferred to a nearby Shaker colony in Hancock, Massachusetts, then also in its last stages. The desolate Mount Lebanon community was deeded over to the Darrow School, a newly founded preparatory school for boys (named after George Darrow, the first owner of the property, who became a Shaker convert).

When James Baker arrived at Darrow as a schoolboy in the forties, the air was still charged with the presence of Shakers. The great stone barn was intact, as was much of the intricate system of watercourses by which the Shakers had harnessed for industrial purposes the springs and streams of the steep mountain rising behind their shops and dormitories. As for the forge, it was already far gone in decay. "All the equipment—anvil, bellows, trip-hammer—had been carted off," Baker recounts. "But the lessons of the place haunted me. Not the romance, the *lessons*, which I suppose is very Shakerish of me. As the son and nephew of architects, I may have been doomed from the start to enter the profession, but the austere and beautiful buildings that I grew up among strengthened my bent. In their designs the Shakers always sought the simplest solution to a problem, whether it was a rocking chair or a steam engine. As engineers and architects, they were self-taught and extraordinarily skilled. Even today, the roof trusses they devised to span great volumes of uninterrupted space astonish our eyes."

Baker is a graduate of Princeton and the Yale School of Architecture. Neither institution is known to espouse Shaker principles, and Baker himself has dared to trifle with these principles in the interior design and decoration of the old forge. The furnishings are eclectic—a few Shaker pieces (mostly reproductions, fashioned by Tim Rieman, a local craftsman whose workshop occupies a portion of an old granary just up the hill from Baker's house); two Corbu sling armchairs and some Windsor chairs and chests of drawers, picked up at auction in England; and on the walls some charming pictures by Baker's maternal grandfather, the landscape painter John Twachtman. (This to the dismay of whatever Shaker ghosts may happen to frequent the forge, for the minatory Millennial Laws are clear: "No pictures or paintings shall ever be hung up in your dwelling-rooms.")

"In their designs the Shakers always sought the simplest solution to a problem."

As remodeled, the forge consists of a living room, library and combined dining room and kitchen on the ground floor; three bedrooms, two bathrooms and an office on the second floor; and a bedroom on the third floor. A wood deck for un-Shaker-like informal eating and drinking runs along the western side of the house, above the busy stream. (The Millennial Law: "No talking, laughing, or playing is allowed when going to, coming from, or at table.") With a rueful shrug, Baker says of the Shakers, "They were a strange people, and no mistake." Warming himself at the very fire in whose bright coals a farrier once heated horseshoes, hammering them into shape on an anvil and spiking them into the hooves of the big, heavy-maned Shaker horses, Baker goes on, "So much to admire in them, so much to deplore! They were gentle bigots, sure of their salvation. During the Civil War, President Lincoln begged them to fight and they wouldn't. They bought their way out instead. They were pacifists—what else were they to do?"

Mount Lebanon Shaker Village has been incorporated as a nonprofit organization and has become a popular tourist attraction. The Darrow School, now coeducational, occupies a number of the buildings, and where the Shakers once grew hay and broomstraw, green playing fields stretch toward the horizon. The old Shaker washhouse has been turned into a visitors' center and museum, exhibiting specimens of Shaker handiwork and machinery. (History credits the Shakers with having invented machines for turning broom handles, printing bags and labels, shelling peas, coring apples and cutting nails. They are also said to have invented the common wood clothespin.) Baker is a member of the board of trustees of the Mount Lebanon Shaker Village. With a fervor that might be described as the Shaker in Baker, he speaks of the many tasks of restoration that lie ahead. "When it comes to arresting the decay of old buildings, so much of the work we have to do remains invisible," he says. "At the moment, for example, we've had to brace the walls of the great stone barn with steel beams to keep them from falling over. Not a pretty sight. Someday we hope to get a roof back on, put glass in the burned-out windows, lay a new floor in the loft.... The Shakers believed in the sacredness of hand labor, and so do I, but oh, what a help a million dollars would be!" □

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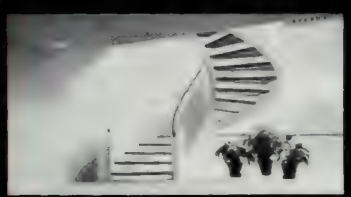
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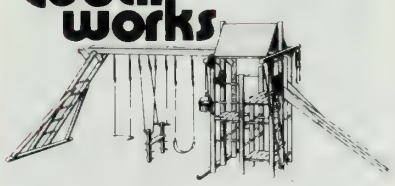
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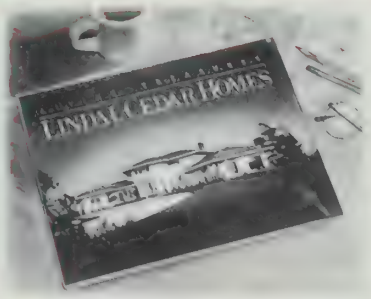
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RIGHT BANK ROMANTIC

Akko van Acker's Paris Apartment
continued from page 106

rare chinoiserie snowscapes, painted in England. The figures on the extravagant japanned armoire are not, as they appear at first glance, mandarins from the emperor's court but Bavarian shepherds. His collection of Neoclassical porphyry clusters on a Venetian console under the gaze of a West Indian governor. Two magnificent, outsize and unmatched wing chairs once stood in the corners of an eighteenth-century Dutch court bedroom and opened into beds for the master's page boys. And the George II cabinet in van Acker's bedroom is from Wardour Castle. In its secret compartment the dealer keeps... Polaroids and extension cords!

Van Acker shares his love of the singular with a clientele as eclectic as his own taste. A good number, not surprisingly, are Hollywood book and movie people, and the dealer admits to being a fan of "those modern imitations, the decorative fantasies that they do so well in California." If Yves Saint Laurent is a regular, so is Ralph Lauren. "Unfortunately," says van Acker, frowning with false distress,

He admits to being a fan of "those decorative fantasies they do so well in California."

"Ralph Lauren's taste is too perfect. He always covets my favorite possessions—the rarest vase, the unique painting, the things that aren't for sale—and somehow convinces me he can't live without them."

Such piratical raids notwithstanding, van Acker's apartment is "a little too full for a private house," he concedes wryly. "I keep telling myself I should stop bringing things home. But the truth is, I probably won't and I probably can't. It's clutter, but it's sublime clutter, and it somehow becomes contemplative. Living with it makes me a happy man." □

ARCHITECTURE

Antoine Predock
continued from page 149

with which Predock has oriented the house. Helen Winandy expresses surprise that most of her neighbors have chosen to face southwest, exposing them to direct sun at the hottest times of the day. Predock's placement of windows also reveals his personal experience. "The desert is so overwhelming," he remarks, "that you can achieve an intimate relationship only by revealing little pieces of it and by isolating single recognizable elements." In the living room, four windows face north, two east, creating a

"The desert is so overwhelming that you can achieve an intimate relationship only by revealing pieces of it."

sequence of images a little like those in the six-panel Japanese screen displayed on one wall.

Each of the private rooms in the house is separate, yet interrelated with neighboring spaces, indoors and out. In contrast to the lofty living areas, the study and the adjacent master bedroom, which projects out from the east side, are quiet retreats. Sliding sandblasted-glass doors that resemble shoji screens separate these two rooms.

A guesthouse to the northwest of the house is topped by broad steps leading up to a viewing terrace. In the late afternoon, guests can gather on the steps in the shade and glimpse the sunset through an open hearth. Most Japanese gardens once featured moon-viewing platforms, and this is a contemporary equivalent—a vantage point from which to enjoy a dazzling starscape, the distant glow of Phoenix or the flash of summer lightning. "The house offers protection and the romance and mystery of great architecture," says Helen Winandy. "We look at it as an adventure, a whole new way of life." □

IL FRANTOIO RESTORED

Silvio Cattarinich's Converted Olive Mill
continued from page 154

or decoration," Cattarinich says, "it's simply that a house must be the expression of a person, of the inhabitant, and a hired decorator can't create that. Also, a house should be fun; it should have spontaneity.

"I like to shift things around. I get tired of seeing the same piece of furniture in the same place, day after day." A friend coming to visit after an absence of a year or so might find the emphasis shifted. A picture can easily move from one room to another, or if Cattarinich decides he is tired of an object, it may move from his house to the antiques shop and then on to the house of someone else. But certain favorites remain in place—the imposing but kindly robed prelate, for example, whose portrait dominates the reading room upstairs—while their contexts are altered.

One could almost say that the garden is the most important room of the house. Liguria is noted for its mild weather—in the nineteenth century, the Genoa area was a favorite wintering spot for wealthy Italians from chillier parts of northern Italy—so

"A house must be the expression of a person, and a hired decorator can't create that."

outdoor eating, and outdoor cooking on a special grill Cattarinich has devised, can be enjoyed often into autumn and in very early spring.

Il Frantoio's garden is deceptive. It is small but so subtly broken up that it seems much larger, and—to amplify it still further—there are views of the sea. From the upper floors of the house, the panorama stretches as far as the Portofino promontory, with the medieval fishing village of Camogli in the foreground. The house sits on its hillside with confidence, but without arrogance. Like its contents, it belongs where it is. □

Sumptuous Furniture from America's Gilded Age
continued from page 161



Pair of Pedestals, circa 1877–78. Bird's-eye maple, maple and various woods; 53¼" x 23½" each. Designed for the music room of Mark Hopkins's San Francisco residence on Nob Hill, two pedestals with finely carved foliage motifs are further enhanced by panels of exotic-wood inlay depicting an array of Japanese-inspired flowers and butterflies. Margot Johnson, Inc., New York.

tude toward the home, which henceforth became a place in which comeliness replaced display. During the late 1870s and early 1880s, "art" furnishings brought the principles of aestheticism into daily life. Despite their fundamental acquisitiveness, the robber barons were no less susceptible to the claims of aestheticism than ordinary mortals. The Vanderbilt mansion might boast of a full-size reproduction of Ghiberti's *Doors of Paradise*, from the Baptistery in Florence, but it also contained many examples of Herter Brothers' relatively simple, if exquisite, "art" furniture.

In the forefront of the Aesthetic Movement in the United States, Herter Brothers made a great deal of the latter, much of it in ebonized cherry adorned with elaborate marquetry, shallow carving, incised linear decoration and gold leaf. Often, the decorations are dominated by stylized floral motifs whose two-dimensionality, asymmetry and tendency to abstraction reflect the all-important influence of Japan. In an era still dominated by the bulbous forms of Rococo revivalism, these mostly rectilinear pieces spoke for a contemporary, reformist sensibility. Although in its more than forty years of existence the firm of Herter Brothers produced furniture in many styles, including Renaissance, Moorish and something called Modern Gothic, it is principally remembered today for these reformist pieces. Beautiful in themselves, they also played a significant role in spreading the gospel of good taste when, for the first time in American history, it became a standard to live by. □

A Designing Couple's City Residence
continued from page 173

many purposes and feel the warmth of the library conveys an extremely soothing mood."

In the master bedroom, delicate silks and floral fabrics are highlighted by clear blues and pinks. An intricate patchwork quilt on the Louis XV–style bed was put together by Judie Weinstock after years of collecting French silks and taffetas. An English satinwood ladies' writing table with original bronze candlesticks is flanked by a pair of eighteenth-century balloon-back chairs, while collections of delft and faience shoes and miniature portraits attest to the couple's meticulous attention to detail.

Judie Weinstock's dressing room is a romantic flush of pink-and-white rose-strewn tiles and a floral wallcovering. Large panels taken from a Louis XVI–style screen are subtly echoed in decorative paintings by Philadelphia artist Margaret Shay.

In contrast, crisp stripes and military accents enhance the study, which doubles as a guest bedroom. Below a nineteenth-century engraving of soldiers, the plump down-filled sofa and a faded early-Georgian needlework wing chair invite lingering over a good book, a glass of port or a friendly game of chess.

Throughout the apartment, the Weinstocks' passion for antique needlework is readily apparent. There are examples from the eighteenth and nineteenth centuries that cover pillows and footstools or are set in elaborate frames. Pieces of wool and silk stitchery are incorporated into the valances in the study, and a needlepoint-topped Chippendale pole screen stands in a living room corner.

"We had always hoped to have this kind of a place," says Judie Weinstock. "Never at the beach or in the country—always in New York. Now Madison Avenue is our beach, and we go camping at the Met!" Bennett Weinstock adds, "The apartment is a living example of our creed. When you see something—no matter where it is—respond to it. Don't be too analytical. Be open to surprise." □

HOULÈS

Images of Exotic Avian Life
continued from page 179

generations, especially in France, where Jean-Baptiste Oudry, a dazzlingly versatile animal painter who worked for Louis XV, could pinpoint the widest range of emotional responses from birds fit for a king—a hissing swan, a frightened duck, a suffering crane.

But other bird painters cultivated more overtly artificial displays of their growingly varied flocks. One such conceit might be an avian concert, in which species from what seem to be the four corners of the earth produce a sweet cacophony we can only imagine. Another might be a regal display on column ruins or classical urns of gorgeously plumed specimens—cardinals, macaws, finches—that become surrogate garden ornaments. Or scenes might be invented, such as those found in the work of Francis Barlow, a seventeenth-century British animal painter who, for instance, could enliven his aviary by depicting a weary and wise old owl being taunted by a flurry of small birds, from swallows to woodpeckers.

Such empathy for the feelings of dumb creatures, even as lowly as feathered ones, welled in the eighteenth century, when birds could occasionally take center stage in painted human dramas. In France, Jean-Baptiste Greuze would have us cry with the young girl who mourns the death of her pet canary (who may be a surrogate version of lost chastity); and in England, Joseph Wright of Derby would ask us to join the spectators who are both educated and tearful before the plight of a fluttering cockatoo about to expire in a glass vessel whose air is being pumped out by a scientist demonstrating the necessity of oxygen for life. And by the end of the century, even minor specialists in bird painting could register these tremors of Romanticism. So it was with the Lyonnais artist Jacques Barraband, who was scientifically disciplined enough to illustrate ornithological treatises on African birds of paradise as well as a luxurious edition of the *Histoire Naturelle* by the great French naturalist the comte de Buffon. In his rare paintings, he can pit the most exotic and spectacularly colored specimens against landscapes of strange menace, where darkening skies and leafless trees conjure up fears undreamed of by his seventeenth-century ancestors. With such works, we have a modest glimpse of far more mysterious avian things to come—the owls of Goya; the crows and ravens of Gauguin, van Gogh, Redon; the feathered dream creatures of Ernst and Magritte; and maybe even a preview of Hitchcock's *The Birds*. □

Bird paintings often aimed at not only encyclopedic breadth but a sense of precious luxury, plumed jewels in refined settings.



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SCHLOSS FALKENLUST IN GERMANY

The Intimate Grandeur of a Rococo Hunting Lodge

By Dale Harris



To indulge his passion for falconry, Elector Clemens August built Schloss Falkenlust, a hunting lodge near Augustusburg, his summer residence in Brühl, Germany. Designed by François Cuvilliés in 1729, it is now a museum open to the public. ABOVE: Despite its stately exterior, the building contains some of the finest Rococo interiors in Germany. The guests most likely gathered in the east court before leaving on falcon hunts.



RIGHT: With its cobalt-blue walls and gilt borders, the Mirror Room is perhaps Falkenlust's most opulent space. Combined with rare Oriental porcelain, the room's mirrors and colors induce a feeling of coolness appropriate for a summer retreat. BELOW: Elector August Clemens (1688–1723)—seen in a portrait by Joseph Vivien—emerged from the house of Wittelsbach in Bavaria and became an active patron of the arts.

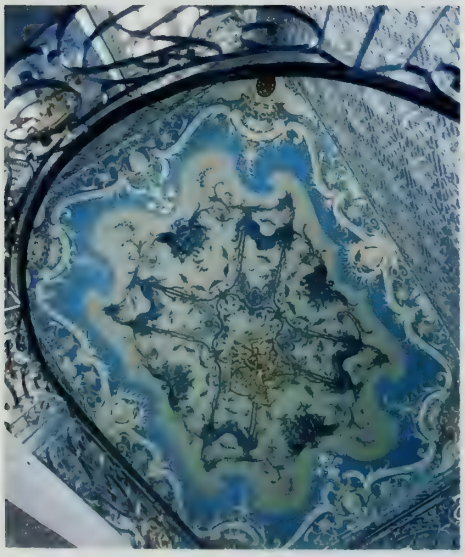


THOUGH HE REVELED IN THE splendors of Versailles, Louis XIV longed to decamp to the more private and intimate Grand Trianon, the refuge he had built for that purpose on the grounds of the great château. He was not the only ruler of the age to find unrelieved pomp intolerable. In 1725 Elector Clemens August, archbishop of Cologne, commander of the order of Teutonic Knights and scion of the house of Wittelsbach, laid the foundation stone of a majestic summer residence. Called Augustusburg, it was situated in Brühl, Germany, halfway between Bonn and Cologne, the principal cities in his domain. Four years later, a mile from the

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The Intimate Grandeur of a Rococo Hunting Lodge
continued from page 197





Nowhere is the falcon motif more apparent than in the stair hall, completely covered with blue-and-white tiles. TOP: The two-story space gives onto a vestibule and includes a balcony. ABOVE: The painted ceiling by Stephan Laurenz de la Roque, featuring falconry vignettes and coats of arms, is a superb example of the Rococo style that the young Cuvilliés mastered in several palaces in southern Germany during the 18th century.

Within this tiny compass, Clemens August distilled the essence of courtly magnificence.

BELOW: Each tile depicts a scene from a falcon hunt or bears the Wittelsbach family's colors in a rhombus pattern. Elector Clemens August had the 8,000 tiles specially made at the De Bloempot factory in Rotterdam.



palace, he began work on Schloss Falkenlust, a modest, two-story hunting lodge, where he could turn his back on the pageantry of court life and indulge his passion for falconry.

Modesty, as visitors to Falkenlust quickly discover, is relative. Augustusburg, which contains one of Europe's grandest ceremonial staircases, has more than one hundred rooms. Falkenlust has twelve, all of them small. Yet within this tiny compass, Clemens August distilled the essence of courtly magnificence. In Falkenlust he forsook the rituals of power but not its decorative idiom, employing the finest designers, craftsmen and materials to create a milieu of luxury and elegance. To turn from the stately gardens of Augustusburg, with their wide gravel walks, boldly patterned parterres, soaring jets of water and closely clipped hedges, into the path that leads through a stretch of wooded parkland to Falkenlust is to leave a world of

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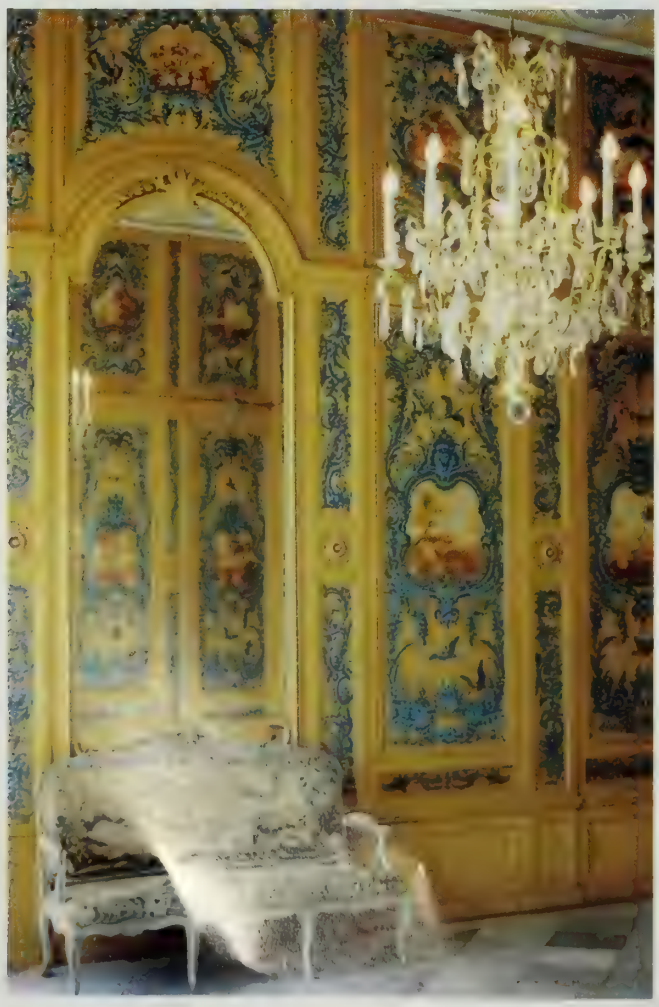
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The Intimate Grandeur of a Rococo Hunting Lodge
continued from page 198

public show for one of private inclination, but it's hardly to escape from aristocratic distinction.

The very first sight of Falkenlust, at the end of a tree-lined path, affirms its quality. The perfectly proportioned west façade, twice as wide as it is tall, is surmounted by a slate mansard roof, at the summit of which an enclosed balustrade lifts the eyes to the surrounding sky. Only after a few minutes do the subtleties emerge: the small sculptural ornaments that punctuate the façade so tellingly, the pair of urn-topped bays that draw attention to the central doorway, the chamfered corners that emphasize the three-dimensionality of the block and lure the visitor around the corner to the east side of the building. There, the character of Falkenlust changes to something more expansive: In the center, the façade swells outward, as if to accommodate the two floors of oval salons within.

Except for the sculptured ornaments, virtually all of them devoted to the beauty and prowess of the falcon, nothing on the outside indicates that Falkenlust was created as a hunting lodge. On the inside, the purpose of the building is clearer. Set into the boiseries of the first-floor sa-



BELOW LEFT: Several of Schloss Falkenlust's rooms contain painted walls, including the dining room. Though it continues the blue color and falcon theme of the other Rococo spaces, the vertical paneling anticipates the more restrained stylistic developments of the mid-18th century.

BELOW: The dining room's elaborate walls are embellished with rocaille-painted panels and landscape scenes in sepia most likely done by Johann Adolf Biarelle, one of the era's foremost decorative designers.



lon, the dining room and the Chinese room are portraits of the elector, his relatives and friends, all wearing hunting costumes of blue and silver and holding falcons on their hands. In the corner niches of the second-floor vestibule, falcons disport with cupids; on the trompe-l'oeil ceiling, they preen themselves atop the painted balustrade. In the eight thousand Dutch tiles that cover the stair hall, they soar into the air, pounce on their prey and return to the outstretched arms of their masters.

More remarkable than the profusion of these references to falconry is the confidence with which they are integrated into the decorative scheme as a whole. At Falkenlust the theme of venery is less important than the aesthetic ends to which it is put. Though clearly a passionate huntsman, Clemens August was no less obviously a passionate connoisseur. His commissions for the blue-and-lemon salon on the first floor, the Lacquer Room, lined with panels set into curvetting gold-and-white surrounds, and the Mirror Room, with its blue walls, gilt frames and brackets holding rare Chinese porcelain, are some of the finest Rococo interiors in central Europe, decorative ensembles in which the yearning toward fantasy that emerged in the early eighteenth century is tempered by a sense of decorum no less fundamental to the age.

Ultimately, of course, Falkenlust owes its distinction not

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to the elector but to its designer, François Cuvilliés, court architect to Clemens August's brother, Karl Albrecht, the elector of Bavaria. Thirty-four at the time he drew up plans for the building, Cuvilliés was in the early stages of a career that would produce masterpieces such as Amalienburg, the hunting pavilion on the grounds of Nymphenburg Palace. As in Amalienburg, the classical dignity of Falkenlust's exterior contrasts with the playful animation of the interiors, where decorum gives way to sensuous delight. The classical element no doubt came from his studies with the great Jacques-François Blondel in Paris, the playfulness from his own temperament. Until the elector of Bavaria recognized his gifts and sent him to be trained as an architect at the age of twenty-five, Cuvilliés had been, from the time he was thirteen, the court dwarf.

The ability of princes to transform the lives of those over whom they held sway is implied by the seemingly informal portrait of Clemens August that occupies the place of honor in the Lacquer Room. Seated in a

The commissions are some of the finest Rococo interiors in central Europe.

capacious red armchair, the elector holds a porcelain coffee cup in one hand and extends the other in a seigneurial gesture toward an unseen visitor. Wearing a scarlet nightcap and a magnificent blue-and-silver dressing gown, he could easily pass for a country gentleman of means. Only the colors of his robe, those of the illustrious house of Wittelsbach, hint at the authority underlying his casual manner. Dominated by the combination of blue and white (or silver), the interiors of Schloss Falkenlust serve as testimony to the results of power beneficently exercised. □



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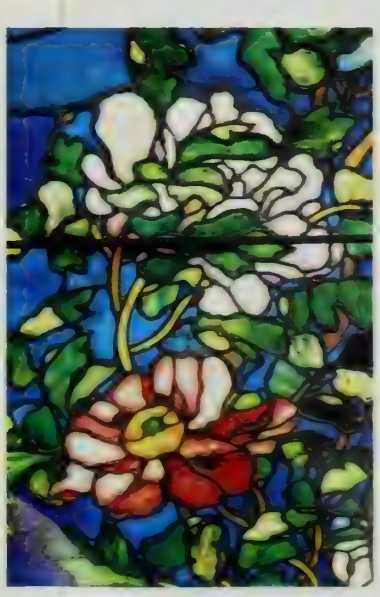


During his frequent drives through the Irish countryside to Dromoland Castle, which he decorated in the 1960s and again in the late 1980s, Carleton Varney kept noticing a quaint but dilapidated 18th-century schoolhouse by the side of the road. Not long ago he decided to buy the place, paint it a pale pink, add a rose garden and open an antiques and accessories shop. "I've had a love affair with Ireland for the past 25 years, and I have a house there. This is going to be the first of many shops," Varney says. **Carleton Varney Rose Cottage** (left) has been a hit since the designer opened it last fall.

Inside, against a backdrop of white walls and a pink ceiling bordered with stenciled roses, are school desks that hold porcelain dolls and an antique pine armoire that contains vintage baby clothes. Varney, who arrives at Rose Cottage every few weeks loaded down with decorative furnishings, has stocked the shop primarily with 19th-century English chairs, silverware, paintings and 1920s and 30s American jewelry. Most items, from lamps and accessories to Varney's own line of drapery fabrics and pillows, have a soft rose motif. "My wallpapers, carpets and lampshades all have the Irish sparkle," he says. Carleton Varney Rose Cottage, Newmarket-on-Fergus, County Clare, Ireland; 61-368-071.

Panes-Taking Detail

As Louis Comfort Tiffany and John La Farge were masters at creating stained glass, so **Arthur J. Femenella** is a master at restoring stained-glass windows, chandeliers and lamps.



Femenella runs his own restoration consulting business and organizes stained-glass exhibitions, including taking the Tiffany "Masterworks" exhibition to Japan. He also works for private collectors, restoring, framing, shipping and installing windows by Frank Lloyd Wright, La Farge (detail from *Peonies in the Wind*, ca. 1895, left), Tiffany, Lalique and others. His latest projects include repairing 12 multilayered Tiffany windows found in an attic of Tulane University in New Orleans and overseeing the restoration of about 60 stained-glass windows at West Point's Cadet Chapel. Arthur J. Femenella, Association of Restoration Specialists, 122 Clinton St., Hoboken, NJ 07030; 201-795-1103.

Botanical Objects

Ever on the lookout for fresh approaches to traditional subjects, Scott Lamb commissions botanical pillows from artist **Jeffery Burnett** of California. "They're made of silk, and the look is simple and soft," Lamb says. He typically asks Burnett for designs with morning glories, roses, water lilies and other botanical subjects. "I prefer Art Nouveau painting, but I can work in any style, such as Currier and Ives," Burnett says. By appointment only. Jeffery Burnett, 1241 Noda Ave., Turlock, CA 95380; 209-668-8538.

Every few years Burnett channels his artistic talents to a new medium, and his latest effort—etched Art Déco and floral designs—is used on mirrors, vases and screens. Paris 1925, 1954 Union St., San Francisco, CA 94123, 415-567-1925; Ron Segal Gallery, 1420 Fifth Ave., Suite 208, Seattle, WA 98101, 206-682-6411; Isis Rising, 2398 E. Sunrise Blvd., Suite E, Fort Lauderdale, FL 33304, 305-566-8088.

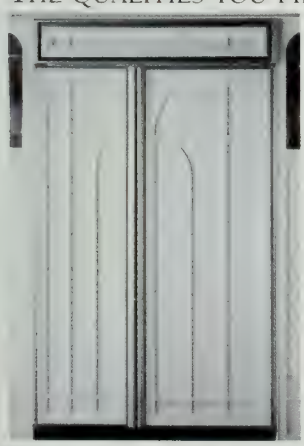
Scott Lamb is doing some of his own designing. An aged-leather sofa-and-chair ensemble with late 1930s–early 40s influences as well as some quilted silk and linen slipcovered pieces make their debut at Randolph & Hein this spring. "We think most upholstery is pretty boring, but Scott's work is innovative. He has handsome ideas," says Randolph Arczynski. Available through Randolph & Hein nationwide, 415-864-3371.

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In the Showrooms

Stark Carpets continues to offer variations on traditional themes. Recently Stark bought 70 antique rugs that had been collected by an English dealer, many of which it plans to adapt and produce in updated versions. The rugs range from Aubussons and Axminsters to an unusual late-18th-century Italian needlepoint carpet (right, below) that has a geometric field of diamond shapes colored navy blue, gold and mustard—all sprinkled with carnations.

A sample of Stark's new direction is represented by its adaptations of a 19th-century Aubusson carpet in stock. Stark has commissioned two very different styles of reproduction of this rug. One is from Lamontage (*AD-at-Large*, May 1991), the New York atelier that transforms layered felt into rugs. The other adaptation is a meticulous Chinese needlepoint reproduction. "The Chinese needlepoint rug is a handsome way of getting the visual values of an Aubusson for $4,000 to $5,000 instead of $40,000 to $50,000," says president John Stark. "The rug from Lamontage has a contemporary look that recalls the Aubusson."

The people at Stark intend to use some of these reproduction techniques on the rugs in their new English Collection. For an antique English version of a Savonnerie, which has a large flower design in shades of rose and moss green enclosed in geometrics, Egyptian workshops reproduced the design both in a type of weaving customarily used in Sultanabad in 19th-century Persia and in the traditional Savonnerie style with its deep soft pile.


COURTESY MANUEL CANOVAS

JOHN DIGALOW TAYLOR

Although **Brunschwig & Fils** has had an extensive furniture collection in traditional styles for some time, there were no accessories to go with the pieces. "When we were displaying the furniture in showrooms around the country, we always had to borrow lamps and small tables, and sometimes they weren't what we thought of as our style," says Lewis Paul, director of product development for the company. Consequently, Paul has produced a set of handsome lamps and tables.


COURTESY BRUNSCHWIG & FILS

In the lamp collection, which currently comprises 12 pieces "but is growing all the time," says Paul, are tole column lamps in red, green or black, made in Italy, and tole lamps in the shape of a cachepot (right) in green or black. Large white glass lamps in urn shapes are decorated sparely with découpage flower images taken from Redouté; to complement them, there is one lush black glass urn shape with découpage apricots and peaches, taken from earlier German botanical paintings. Brunschwig offers one floor lamp, which has a knobby, lathe-turned column and a small round table attached halfway up the column to put a glass of sherry on, all finished in black lacquer and gilt chinoiserie designs. An adaptation of an 18th-century Portuguese tea table (below) is in a vernacular Chippendale style, lacquered either red or black with gilt chinoiserie decorations, but the top surface is extended into ten scallops carved around the edges like the scalloped corners meant for candlesticks on period tables.


COURTESY BRUNSCHWIG & FILS

Manuel Canovas is producing wallpaper for the first time in recent years. "People are looking for quiet things these days," says Monique Silverman, president of Manuel Canovas in the U.S., and the result is Canovas's usual subtle interpretation of traditional forms. *Les Nids* is a wallpaper adaptation of an 18th-century toile of boys climbing out on branches in pursuit of birds' nests. The palette is an updated wash of colors—mustard and raspberry for the children's clothes—over images printed with the precision of engravings. *Le Dénicheur* is the name of the coordinating fabric, and there is a hand-painted fabric called *Les Petits Coquins*—the same design on a strawberry-colored background and drafted loosely by hand. *Palanquin* (top) is a wallpaper with a simplified toilelike design of Chinese people, flowers and berries, all done in a pointillist style of short lines and dots. The matching fabric is called *Les Chinois*, and although both come in a variety of colors, the most striking combinations are rust images on a mustard background and a mustard design on a rust background.

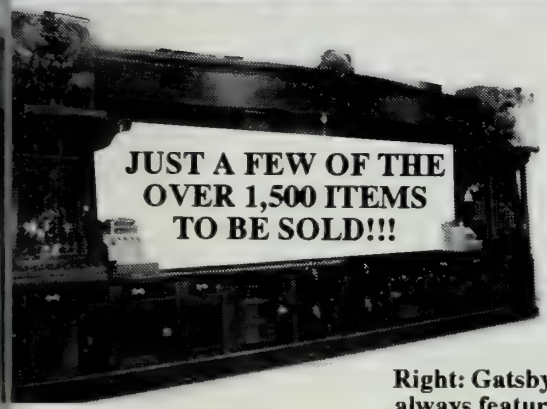
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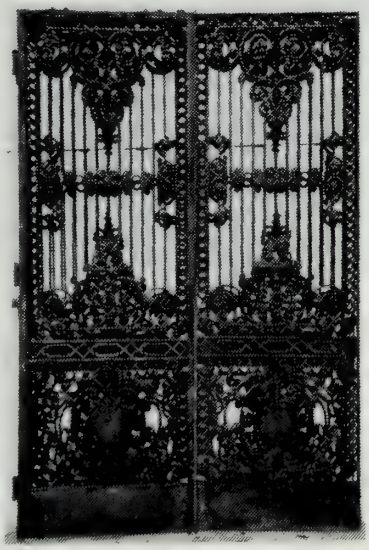
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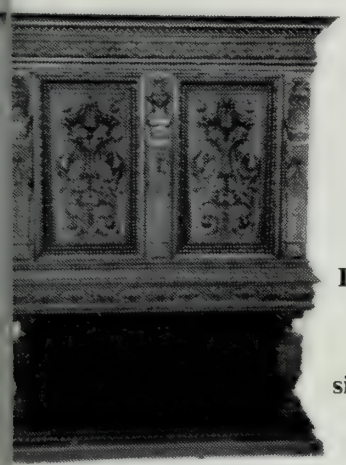


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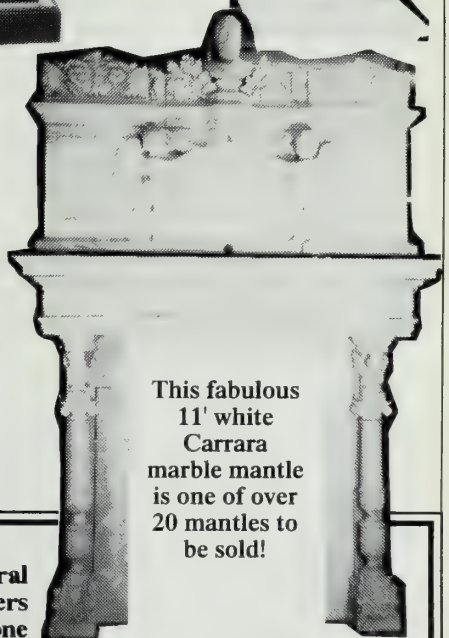
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"One client said, 'This isn't a shop, this is a mini-department store,'" says **Robert Homma** of the shop (right) in Manhattan that he and partner **William Lipton** have stocked with objects ranging from Ming Dynasty porcelain to Belgian chocolates. "Our only criterion is to have no boundaries," says Homma. Among the items found by designers Robert Metzger and Mario Buatta—usually for their private gift-giving," says Homma—are boxes made of dried oranges turned inside out and stuffed with candied orange peel; collages created by designer Michaele Volbracht and framed dried botanical specimens made ca. 1900 in a French girls' school. An exotic breed of finches from Southeast Asia chirp in an antique cage in the back of the shop near the garden, which is walled in gray canvas and furnished with Chinese garden furniture and (in summer) live lotus plants. The store has had the Dratsienne model of the Cincertica bicycle—"the Rolls-Royce of bikes"—and its leather accessories in stock at times. Homma's mother contributed origami sculptures of miniature men's shirts fashioned from dollar bills. Robert Homma William Lipton, 27 E. 61st St., New York 10021; 212-593-4341.

Pillow Talk

On Bleecker Street, among the antiques shops with American country pieces and French armoires, the window of a new shop, **Distinctive Furnishing**, bursts with a rainbow array of damask and tapestry pillows in shades of celadon, blue and rose. Partners Don Prince and Kathy Drummer have stocked their space with prints, mirrors, French oil lamps, topiary arrangements of dried roses and herbs in clay pots, and the odd armoire. But the real story is the pillows. Made by Prince using old tapestries and fabrics he has found up and down the eastern seaboard, they are beautiful and reasonably priced. Distinctive Furnishing, 370 Bleecker St., New York 10014; 212-255-2476.

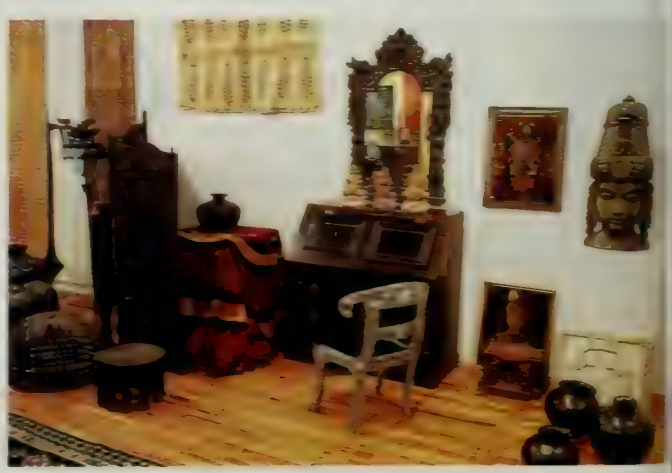
Real Relics

As a literary setting, Lyme Regis has appealed to a range of authors from Jane Austen to John Fowles. But more important to Elaine Friedman, who owns **Lyme Regis** in SoHo, the English town was where the first dinosaur bones to be recognized as such were discovered in the 19th century. Consequently the English and French bibelots and other objects she brings back from buying trips include ammonite brooches, inkpots incorporating geological specimens in the crystal and miniature Windsor & Newton paint boxes used by Victorian amateur naturalists on exploring expeditions. "Lyme Regis suggests to me people asking questions about the world," she says. Among the people who have asked questions about such charming pieces in the shop as a "Cup of Knowledge"—a mug[illegible] marked with playing-card designs and its own hand[illegible] to interpret the tilting of tea leaves onto the card images—[illegible]een designers Carleton Varney and Mildred Krueger. Lyme Regis, 68 Thompson St., New York 10012; 212-334-2100.

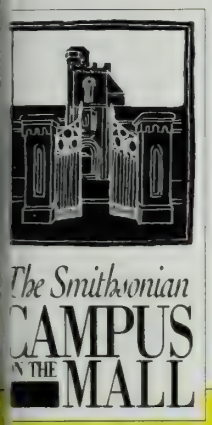
Eastern Influences

Sarajo has moved to a larger space in SoHo, all the better for customers like Stephen Shadley, who makes use of the Indian, eastern Asian and Mexican copper urns, pottery and large furniture in his interior design projects.

Even though Sarajo emphasizes textiles and artifacts—such as a 19th-century Chinese theatrical apron in silk with embroidered ribbons and a fragment of a 16th-century santo from Guatemala—the shop (below) has expanded to include more furniture and accessories. Among the latter are turn-of-the-century or contemporary carved marble planters decorated with leaf or floral patterns; classically shaped hand-hammered steel urns with copper-repousse Mughal calligraphy and antique urns adorned with large rivets. Sarajo recently had an octagonal teak low table with brass mounts and scalloped edges and a 19th-century mother-of-pearl cedar chest from Lebanon. Sarajo, 98 Prince St., New York 10012; 212-[illegible]6-0136. □



ARCHITECTURAL DIGEST AT THE SMITHSONIAN PRESENTS A NEW PROGRAM FOR THE THIRD ANNUAL FORUM



The Smithsonian Institution's Campus on the Mall, a division of the Resident Associate Program, and ARCHITECTURAL DIGEST *present a series of six evening programs for the third year at The Smithsonian Institution in Washington, D.C., each Tuesday from 6:00 to 7:30 p.m. beginning April 14 and continuing through May 19, 1992.*

Editor-in-Chief Paige Rense and thirteen speakers, including leading interior designers and ARCHITECTURAL DIGEST *editors, will discuss "Before and After" projects; explore shopping sources abroad; and reveal how professionals use some of the best antiques shops and showrooms. The Resident Associate Program is the Smithsonian's cultural and educational arm for members in the Washington area.*

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■ April 14

"Before and After":

Thomas Britt, Mimi London.

New York–based interior designer Thomas Britt has an international clientele, including the U.S. ambassador to the Court of St. James's; Mimi London, originator of tree-trunk and log furniture, works extensively with Japanese fabrics and primitive Asian furniture.

■ April 21

"Shopping Abroad":

Sam Botero, David Anthony Easton, Bunny Williams.

Sam Botero, designer to Princess Yasmin Aga Khan and fashion designer Ken Scott; David Anthony Easton, who has designed interiors for John Kluge; Bunny Williams, founder of Treillage, a New York shop of antique garden furniture.

■ April 28

"A Case History: Designing Your Own Home":

Carleton Varney.

President of the legendary design firm Dorothy Draper & Co., and known for his work with the great hotels of the world, Carleton Varney is the author of fifteen books on interior design.

■ May 5

"Antiques and Showrooms: The Northeast Corridor":

Don Erickson, Jeffrey Simpson.

Don Erickson, art and antiques editor at ARCHITECTURAL DIGEST; *Jeffrey Simpson, contributing editor to* ARCHITECTURAL DIGEST.

■ May 12

"Before and After":

Juan Pablo Molyneux, Jay Spectre.

Chilean-born architect and interior designer Juan Pablo Molyneux works extensively in Latin America, Europe and the United States; Jay Spectre is known for his interiors and for his furniture design. His most recent book is Point of View: Design by Jay Spectre.

■ May 19

"Celebrity Night":

Karin Blake, Linda Marder, Bob Patino.

Karin Blake, designer to Candice Bergen, Gene Wilder and Douglas Cramer; Linda Marder, whose clients include Carrie Fisher, Teri Garr and Bruce Willis; Bob Patino, who has worked with Twyla Tharp, Elsa Peretti and Sammy Cahn.

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Valery Baker, Architect
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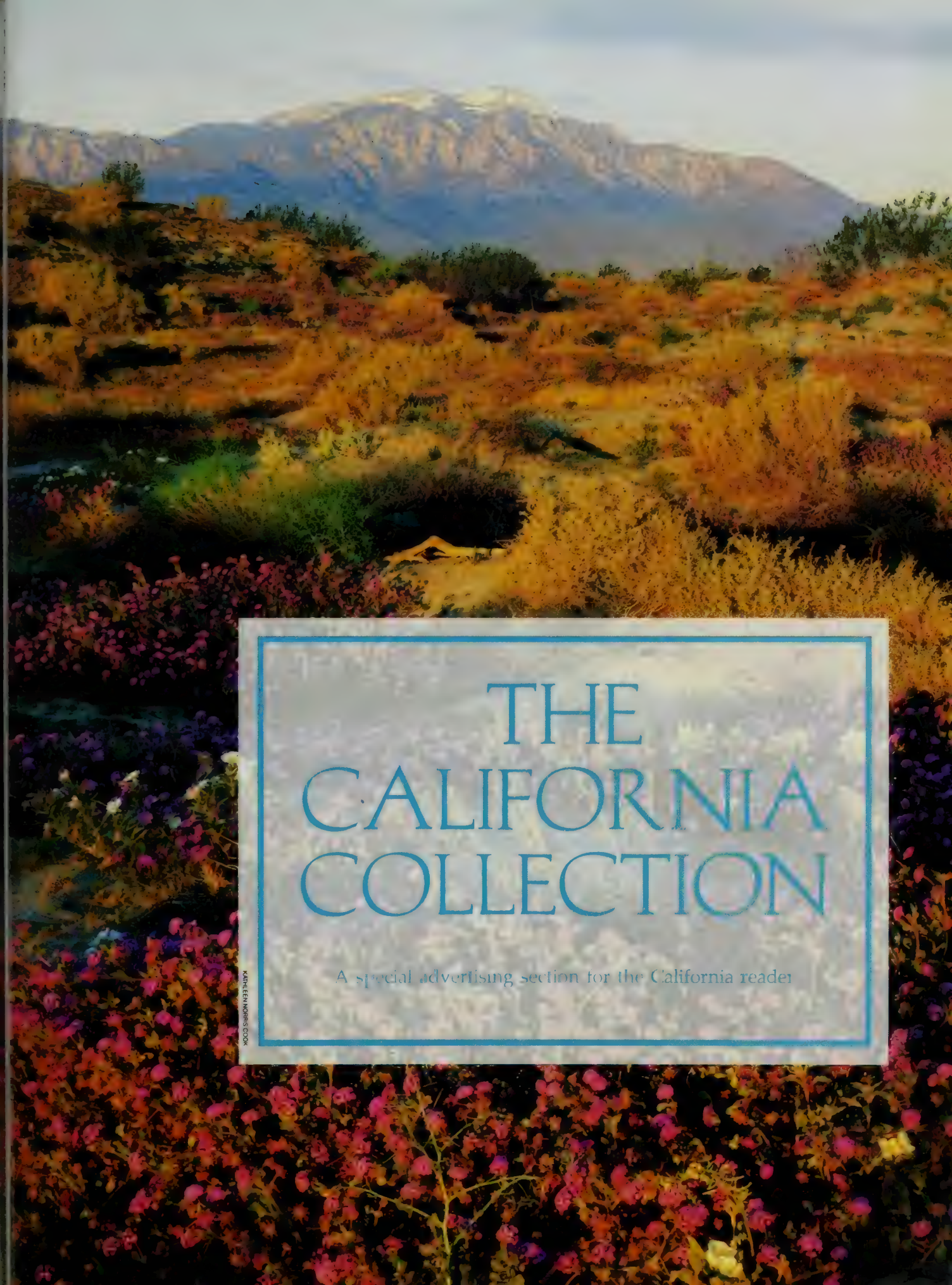
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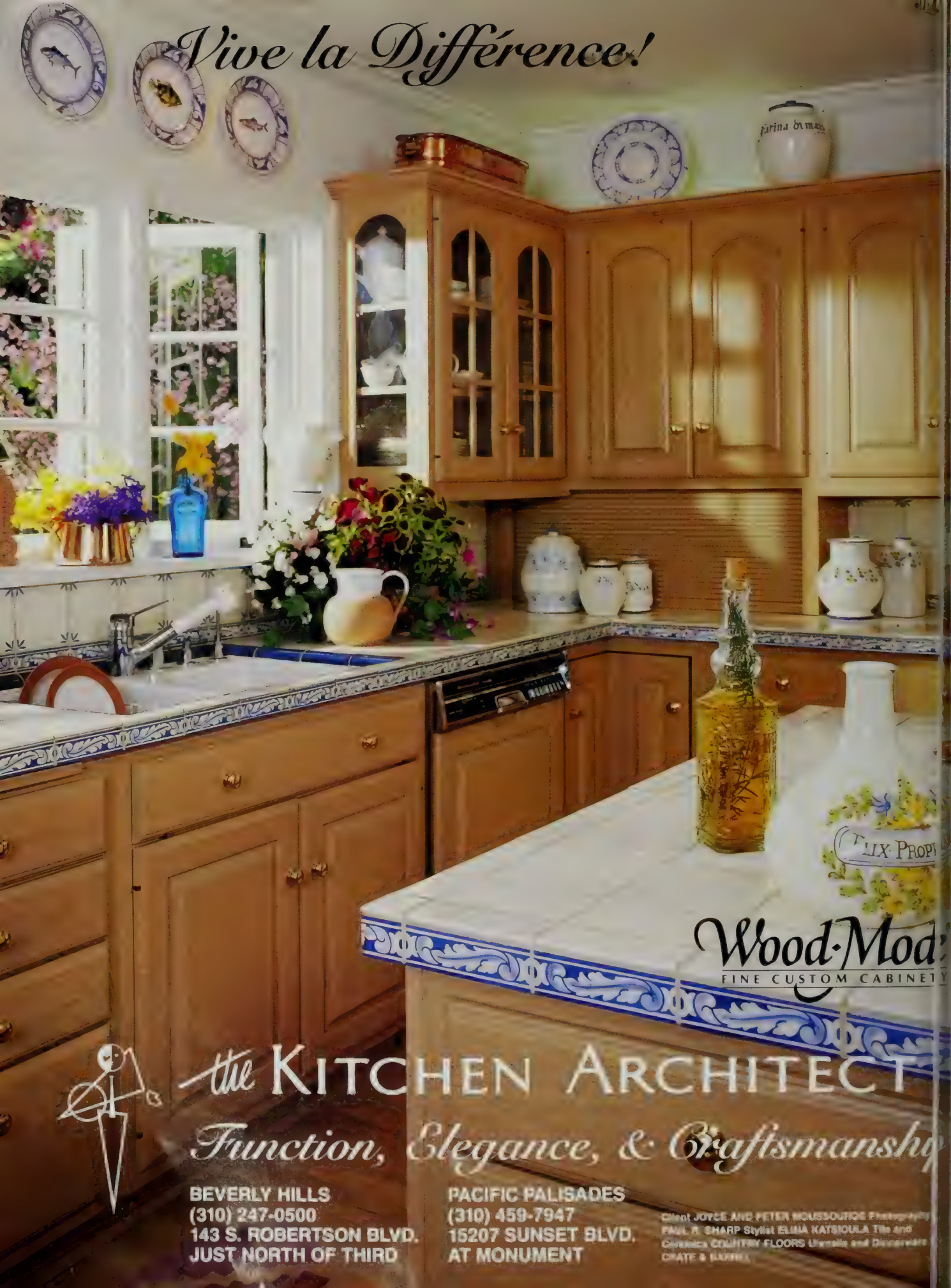
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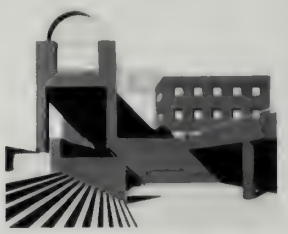
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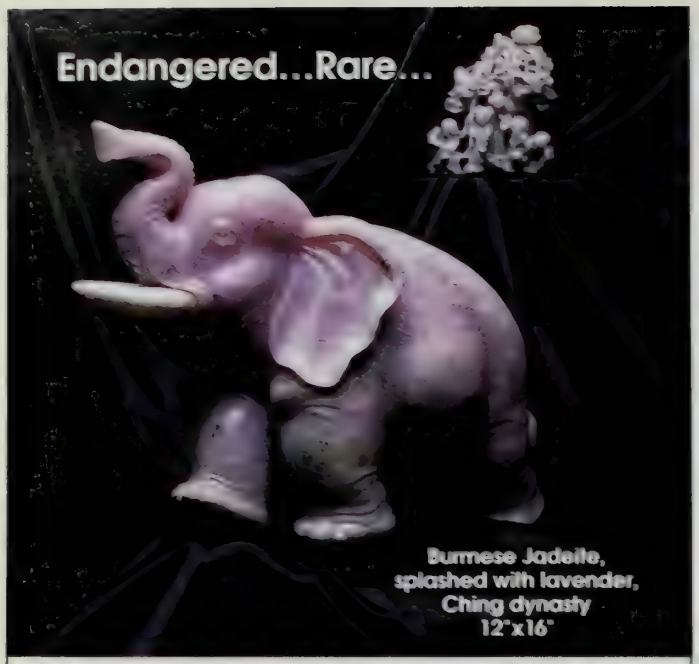
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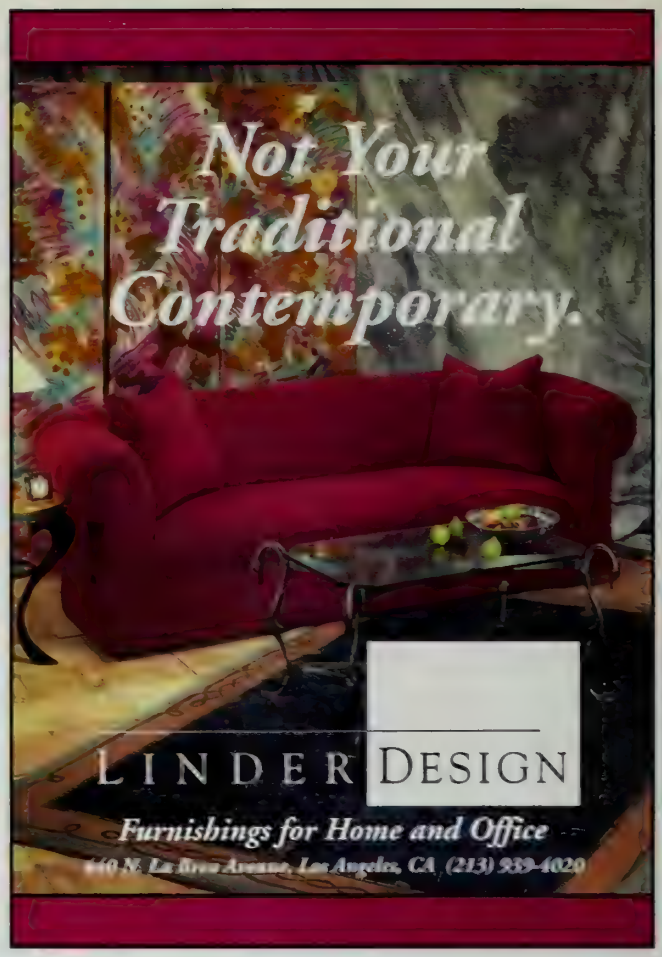


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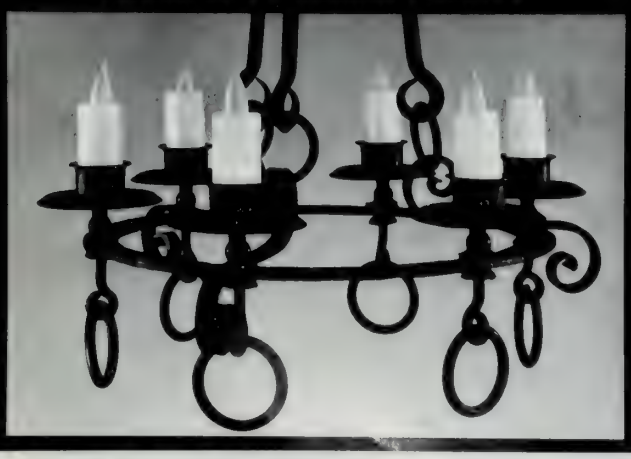
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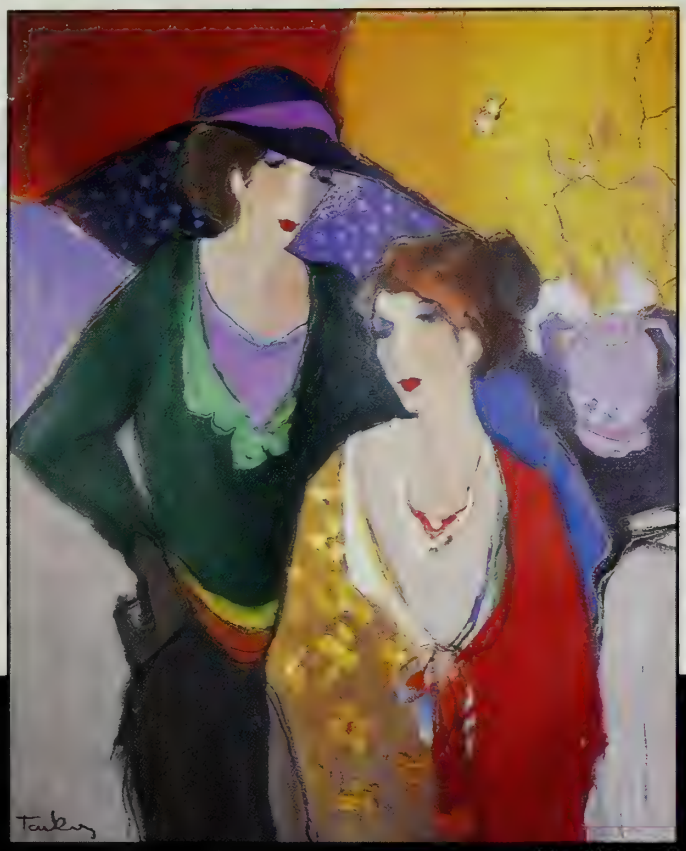
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